

UNDER SHADOWS:  
USING THE MDA FRAMEWORK TO CLASSIFY AND DEVELOP A GAME  
A CREATIVE PROJECT  
SUBMITTED TO THE GRADUATE SCHOOL  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE  
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## Introduction

At the heart of the Digital Storytelling Master's Program at Ball State University lies the concept that every form of media, especially digital media, benefits from a thorough understanding of storytelling and narrative techniques (Ball State University Department of Telecommunications, 2015). Within that, each medium calls upon specific aspects of storytelling to best communicate through its technical limitations. Supporting these aspects are a wide variety of theorems, frameworks, and models. The exploration of these storytelling methods provides the mental tools needed to form compelling stories no matter the venue.

Coupled with this scholarly emphasis, the Digital Storytelling Program encourages the nurturing of high quality technical craftsmanship. This has been expressed in many projects through video, audio, script writing, and web development. While these continue to be heavily utilized forms of storytelling within the department, interest has increased for the rapidly developing world of interactive media. I believe interactivity is a remarkably powerful storytelling tool when used appropriately. To that end, I chose to develop and produce an interactive video game for my creative project.

As with any story, my project does not exist in a vacuum. Storytelling has utilized all media throughout history and “to ignore the fundamentals of storytelling found in other media is to create work that fails to touch our audience” (Sheldon, 2004, p. 14). My project, *Under Shadows*, sits within the fold of the interactive medium of video games. Video games of a wide variety have tested storytelling techniques since the earliest days of the medium. The premise of Harold Goldberg's (2011) book *All Your Base Are Belong to Us* is to explore the progression of video games over the years through a journalistic lens. Though dependent upon the technical

limitations of the time, story is consistently integrated into each generation of games. This is a medium which is quickly becoming a cornerstone of our culture's understanding of story.

With video games being prolific in our culture, the medium has received a greater degree of exploration to establish useful development frameworks. Some frameworks, such as Heather O'Brien and Elaine Toms' (2008) model of engagement, have an academic focus. In this case, their model of engagement has useful implications for all forms of interactive media, not just for games. Other frameworks, often passed down by experienced game developers, focus specifically on how to produce well told stories and meaningful experiences through video games. Lee Sheldon's (2004, pp. 295-322) – 20 year veteran story writer in the game industry – story models are excellent examples of frameworks passed on from an experienced developer. Frameworks such as these allow each future project to build upon the research and experiences of the past to create engaging content without having to reinvent the wheel.

In order to effectively communicate my method in developing *Under Shadows*, I first address the layers of framework I utilized in creating my game. The three layers that I address are:

- 1) The MDA Framework
- 2) Game Types
- 3) Game Genres

After establishing these layers of classification, I then explicitly address the goals of my project and classify the project in depth. Following this is a detailed description of the game development process. I conclude with a results analysis of how well I achieved my goals with recommendations for future video game projects.

### **The MDA Framework**

The MDA Framework (Mechanics, Dynamics, and Aesthetics), outlined by Robin Hunicke, Marc LeBlanc, Robert Zubek (2004), is a method of categorizing games such that all elements during the development process work towards communicating the game experience the developers intended. Mechanics are the base rules and calculations that the game makes under the hood. Those mechanics combine to form dynamics, specific experiences of play. Accumulatively, dynamics create an aesthetic. Aesthetics are internal, emotive reasons the player has for playing the game.

The fundamental difference between the player and the developer is that they experience these three elements in reverse order from one another. The player experiences the game through the aesthetic, which is built on dynamics created by mechanics. Conversely, due to the nature of production, the developer begins by establishing mechanics, which form dynamics that ultimately culminate in aesthetics. Because developers experience this opposite to players, it is common for developers to either consider the aesthetics too late in the process to change anything, or never consider them at all. This can lead to remarkably poor game concepts that fail at launch because players do not experience a satisfying aesthetic leaving them without an internal, emotive reason to continue playing.

The second benefit to utilizing the MDA Framework concerns game categorization. Because of interactivity, game categorization tends to be very dissimilar to the ways other media categorize their experiences. The word “genre” is particularly difficult. Genre describes certain aspects of the world, characters, plot, and basic tropes utilized in the story. While there are clearly levels of distinction between various genres when comparing different media, many elements remain consistent. For example, in the world of literature, film, and theatre we have

genres like fantasy, mystery, romance, and horror to name a few. While such words can be used to describe games, the typical usage of “genre” when dealing with video games tends instead to emphasize elements of the primary mechanic(s) rather than elements of story.

Game genres are categorized by names like First Person Shooter (FPS), Point-and-Click Adventure, and Role Playing Game (RPG). Extra Credits (2012), in their video *Aesthetics of Play* in which they address the MDA Framework, uses two games, *Portal* (2007) and *Call of Duty* (2007), to demonstrate the difficulty found in this method of classification. *Portal* and *Call of Duty* players both experience the game in the first person perspective, and both games involve shooting. However, in virtually every other element, these two games share essentially nothing in common. By classifying both *Portal* and *Call of Duty* as First Person Shooters, it misses the heart of what makes these games unique. The MDA Framework allows for a new level of classification that identifies the core of the player’s experience rather than potentially arbitrary core mechanics.

In order to progress towards a comprehensive classification of *Under Shadows*, I will outline the aesthetics defined in Robin Hunicke, Marc LeBlanc, Robert Zubek’s (2004) concept with two modifications provided by Extra Credits (Extra Credits: Aesthetics of Play, 2012). It is important to note that these concepts are describing core aesthetics. Many games exhibit most or all of these on some level, but these terms are focused on describing the most dominant trait(s). Generally, a game can be labeled with 2 to 4 of these. The following are the aesthetics from the MDA Framework (Hunicke, LeBlanc, & Zubek, 2004):

**Abnegation** (renamed by Extra Credits, originally Submission) – Game as pastime.

Method by which players can “check out” of the world.

**Challenge** – Game as obstacle course. Often described as puzzle games, these require problem solving to overcome a situation.

**Competition** (added by Extra Credits) – Game as contest. Arena for players to attempt dominance over others.

**Discovery** – Game as uncharted territory. Provides a place to explore and discover.

**Expression** – Game as self-discovery. Allows and often encourages players to customize their experience based on personal preference.

**Fantasy** – Game as make-believe. Puts the player into a role which they could not fulfill in real life.

**Fellowship** – Game as social framework. A vehicle for players interacting with other players within the game environment.

**Narrative** – Game as drama. The story being told takes center stage and elements in the game are built around conveying the narrative.

**Sensation** – Game as sense-pleasure. Provides stimulation to the senses, especially visually and audibly.

The MDA Framework is a powerful tool for developers. By understanding the aesthetic drives of players when they encounter certain games, developers can hone the production process to maximize player enjoyment. Integrating the MDA framework into the game development process will help to prevent the production of games that fail to create satisfying aesthetics for the players. Later on, I will use the aesthetics list to help classify *Under Shadows* and place it appropriately within the existing body of video games. Before that I will address the differences between game genres and game types.

### Game Genre vs Game Type

Within the video game industry, as mentioned previously, there is a difficulty of terms when using the word “genre.” Lee Sheldon (2004) addresses this confusion of terms in the introduction of his book *Character Development and Storytelling for Games*. His approach is to maintain the word “genre” for its more typical usage in storytelling media. Instead, he proposes the use of the word “type” to classify the mechanics of a game. It should be noted that, so far as I have observed in the industry at large, the use of “genre” is still the most prevalent when discussing what I will refer to as “type.” For the purposes of this project, I shall use Sheldon’s definitions since I believe them to more effectively communicate the intended meaning.

Game genre is a fairly simple concept. Storytelling genres are generic collections of tropes, character types, and settings that help to identify basic categories of stories (Wheeler, 2014). The typical informed audience of any given storytelling medium is familiar with many genres such as mystery, fantasy, romance, science-fiction, or post-apocalyptic. Libraries are often organized by genre. Such categories are useful as individuals may lean towards liking a particular set of story elements. An audience member can expect that a story of the horror genre will attempt to elicit feelings of fear, suspense, and shock. Genre used in films or novels can also be used to describe games. The difference between a well-chosen genre and a poorly chosen genre in the context of a game concerns the integration of genre and gameplay (Sheldon, 2004, pp. 325-370). If the gameplay and genre do not work together, the resulting game will lack cohesiveness. For example, a horror genre game which employs a gameplay mechanic intended to convey comedy is going to achieve neither goal well, except perhaps as satire.

Game types tend to refer to specific elements of the mechanic. Often this is arbitrary and does little to truly communicate a full understanding of the game, such as in the *Portal* and *Call*

*of Duty* example. This is why I suggest combining genre, type, and aesthetic to achieve a more holistic classification of games. The following list describes several common game types paraphrased from Scott Roger's (2010) book *Level Up: The Guide to Great Video Game Design*.

**Action** – Main gameplay element centers on mastery of the controls with hand/eye coordination being a key skill.

Major subgenres:

- **Platformer** – Jumping/swinging/bouncing/etc. through an environment.
- **Action-Adventure** – Item collection, puzzle solving.
- **Fighting** – Pitting two or more opponents in an arena.

**Shooter** – Similar to the Action genre except the control mastery is specifically focused on hitting targets with a projectile weapon.

Major subgenres:

- **First/Third Person Shooter** – Based on where player's camera view is placed.
- **Shoot 'em up** – Large quantity of enemies mixed with obstacle avoidance.

**Adventure** – Puzzle solving, item collection, and inventory management are the primary features of the Adventure genre.

Major subgenres:

- **Text Based Adventure** – Interface is entirely text-based.
- **Graphical Adventure** – Images represent the world with either text or click-based commands.
- **Role Playing Game** – Characters and classes with statistical abilities increased over time with experience.



**Simulation** – Attempts to represent the subject material in a game either as realistically as possible or in an abstracted form.

Major subgenres:

**Sports** – Representing the play experience of sports games.

**Construction/Management** – Making major, overarching decisions in the context of the subject material.

**Life** – Enacting daily life tasks.

**Music/Rhythm** – Recreate the experience of making music.

**Vehicle Simulation** – Recreating the experience of controlling a vehicle.

**Strategy** – Competitive scenarios with established rules where the mastery of those rules often dictates the winner.

Major subgenres:

- **Real Time Strategy** – Gameplay takes place in real time with few or no breaks for players.

- **Turn Based Strategy** – Players make moves in incremented turns. (pp. 9-11)

Clearly, this can only serve as a brief summary of the extensive list of game types.

Elements of one type can be crossed with elements of another to create unique gameplay experiences. The world of video games is constantly evolving, leaving ever more room for new types to emerge, especially with the rapid development of new interactive technology (Goldberg, 2011, pp. 288-289). With the aesthetics, types, and genre terms established, I will now describe the goals and classification of the *Under Shadows* project.

### Goals and Classification of *Under Shadows*

My concept for the *Under Shadows* project has several purposes. As mentioned in the introduction, the prevalence of students within the Digital Storytelling program with an interest in the research and development of interactive media and video games is increasing. The department itself has recently hired on new faculty with backgrounds in games and interactive media. As one of the first few examples of a video game creative project within the department, I intend my game to be an example of what is possible when tackling such projects. This leads me to the first goal.

**G1:** Create a video game, which future students seeking to develop games can examine, in terms of both benefits and limitations.

Throughout my time in the Digital Storytelling program, most of my projects and papers have focused on the research and development of video games. I have endeavored to translate the storytelling techniques taught in the program to work within the environment of game design. This has produced positive results in terms of both my passion for and in instructor response to my work. The *Under Shadows* project is intended to be a final expression of all that I have learned while pursuing my Master's Degree.

Developing video games requires a wide range of skillsets. Game Designers construct the overall direction for the game. Level Designers implement gameplay designs into the virtual spaces the player will navigate. Artists and Animators create all of the assets needed to make the game visually playable and engaging. Programmers create the under-the-hood functionality. Interface designers create the means of player interaction. Producers keep the team on task to meet milestones. All of these incredibly varied jobs and more come together to create a fun and functional game (Hodgson, Stratton, & Rush, 2008, pp. 59-194; Rogers, 2010, pp. 12-19). As I

developed this game on my own, it is challenging to fill all of these roles in the completion of a whole game. Instead, I intended to create a game demo that showcases a segment of a game. This can be done in two forms. A vertical slice type of demo is a small segment of the game developed all the way to the intended final quality. A horizontal layer is a wide swath of the game developed with only a basic level of functionality and design (Rogers, 2010, p. 423). I opted to develop a vertical slice demo, specifically of the opening segment of the game.

Game design procedure includes not only the development of the game itself, but also the composing of a Game Design Document (Schell, 2008, pp. 382-387; Rogers, 2010, pp. 57-82). The Game Design Document is an essential element. By this document, the entire team is able to maintain a cohesive vision for the finished product. It is both a living document, molded and modified over time as the game progresses, and the master document by which all major decisions are measured (Rogers, 2010). They come in many forms, from a simple single-page abstract, to a ten page main points sheet, to a full-fledged, hundreds of pages document. Even in my case, as a one man team, the design document kept me on track with my own goals and often helped me to recall ideas about specific sections of the game. The combination of my learning process and the development process leads to my second goal.

**G2:** Develop a vertical slice game demo and fleshed out design document which demonstrates a mastery of the concepts learned from the Digital Storytelling program.

Because games are developed within the context of the entire medium, it is important to consider where in the scope of all games my particular game resides. To do that, I now need to categorize *Under Shadows*. I will begin by addressing game type.

Starting with game type is typical in discussing a game's category because this is the most popular categorization method. It is also useful in terms of development because it gives a scope for the types of interaction likely to be present in the game. However, this is only a starting point. The game type gives direction for the game mechanics and dynamics, but the game type should ultimately achieve specific player experience aesthetics.

*Under Shadows* has a game type of an Interactive Fiction Text-Based Adventure game. Interactive Fiction (IF) is a categorization that sometimes crosses over with video games, though it does not necessarily have to. The annual Interactive Fiction competition IFComp defines IF as “videogames whose player interactions center on text” (Interactive Fiction Competition, 2014). Though this definition is helpful in limiting the field of potential submissions for the competition, it does not encompass the wider collection of IF. Anthony Niesz and Norman Holland (1984) define Interactive Fiction as:

Works of fiction which *explicitly* call upon the reader to interact with them by means of queries or replies, to take an active role in the story, and deliberately to change the development of plot, character, setting, or language along with the author. (p. 111)

This definition, though written early on in the life of Interactive Fiction, remains remarkably accurate. It captures the primary essence of the interactive story, namely the call and response element. Interactive Fiction is the unique place where the story requires input from the reader in order to advance. In many ways, this seems to coincide with what defines a game, except that Interactive fiction explicitly requires a story whereas a game does not necessarily have to (Sheldon, 2004, pp. 6-12). Interactive Fiction can also include non-digital media. Bantam Books' *Choose Your Own Adventure* series, published between 1979-1998, were printed

IF with choices corresponding to page numbers. Though specific expressions of Interactive Fiction can vary in different media, it is typically divided into three types: Adventure, Gamebook, and Visual Novel (Cox, 2013).

Adventure games are named after the first text adventure *Colossal Cave Adventure* (Crowther & Woods, 1976). These types of games use text descriptions of the player's surroundings to guide the player. The player uses some form of text parser or command input in order to interact with the environment.

Gamebooks are very similar to the Choose Your Own Adventure book. The player has a page – digital or printed – of description, which progresses a story. At the end of the page, the game requires the player to make a choice and then advance to the appropriate page to continue the story. Some developers have added RPG elements with dice throws and stats to determine where the game will advance next, such as in the case of the *Fighting Fantasy* (Livingstone & Jackson, 1982) games.

The Visual Novel is the graphical counterpart to the gamebook. Though often still using text, especially dialogue, the experience is augmented by full screen graphics. This comes out of the manga/anime background of East Asian culture.

By classifying *Under Shadows* as a text adventure game, this means it is predominately text and has a similar vein of interaction as other typical IF adventure games. However, it also diverges from the text adventure formula in three primary ways.

In a text adventure, the player is generally placed into a world which they are allowed to explore at will. Collecting items and solving puzzles allows users to access certain areas. In *Under Shadows*, these spaces are tightly controlled to give the player a sense of freedom while also keeping them within the framework of the story. Story drives the game instead of puzzle

completion, though some elements of this remain. The story is composed of three significant branches that drastically alter the game's narrative.

Secondly, the game is not purely an adventure. I have combined the adventure elements together using intermediate conversation menus. The conversation menu is a dynamic that has been implemented into a large number of games. Conversation menus utilize a dialogue tree to create a list of possible player inputs and character responses. This is not a typical inclusion in either text adventures or gamebooks. Text adventures tend to use a complex "talk" or "ask" verb system to communicate with other characters (Short). Gamebooks usually choose more significant moments in the story to branch out as it is difficult to create all of the micro-responses necessary for conversation. *Under Shadows* uses the adventure framework and dialogue tree conversation menus to create smooth transitions between story elements and a simplified mechanic.

The final difference is in the game's interface. Most text adventures utilize a text parser (Cox, 2013). The text parser is designed to recognize certain text commands and interpret them for use in the game. A command like "get box" could result in the player picking up the box and adding it to the inventory, or the player might receive a message indicating that the box cannot be picked up. There are limitations to this method. All possible verb/noun combinations must be defined ahead of time. A player unfamiliar with the needed grammar could experience frustration at being unable to find the correct words to progress. *Under Shadows* is designed to avoid this issue entirely. Instead of a text parser, a modern technique in text adventures is to utilize hyperlinks and dropdown menus. All items which can be interacted with are underlined, bolded, and colored in blue. When clicked, they provide a drop down menu of possible actions. These menus can be modified based on events in the game. By using the drop down menu, it

avoids the difficulties presented by the text parser, though it may also remove some of the challenge preferred by fans of the traditional interface. The next element of classification is genre.

*Under Shadows* has a genre of Dystopian Science-Fiction with heavily allegorical facets based on a Christian worldview. Science-Fiction – a common genre exploring change, especially change involving technology – is a venue for exploring possibilities (Treitel, 2006). This can produce effective results when combined with a dystopian world. Keith Booker (1994), in his book *Dystopian Literature: A Theory and Research Guide*, describes dystopia as the antithesis of utopian thought “warning against the potential negative consequences of arrant utopianism” (p. 3). Additionally, he notes that it can be used as a critique of social or political conditions. The allegorical concept of *Under Shadows* is to create a dystopian extreme to parallel a Christian perspective of the current condition of the world. The perspective explored comes from a Protestant Evangelical view in which the world is currently under the oppression of a force against God’s will called Sin. Both those following Sin and those fighting against the effects of Sin without doing so through God’s will add to the dysfunction of the world. However, God is actively working in the lives of individuals to bring the world back into a restored relationship with himself. This activity ultimately culminates in the death, resurrection, and eventual return of Jesus the Christ who will remove Sin and bring total justice, perfect mercy, and everlasting love forever (The Bible Project, 2014). The story of *Under Shadows* begins with this world view and interprets it through a dystopian, science-fiction lens.

The final element of classification is the primary aesthetics of *Under Shadows*. Text adventure games tend to have a strong *challenge* aesthetic. Often these games have developer designed puzzles that need to be solved in order to progress. Additionally, the challenge of the

text parser could be included in this. However, because *Under Shadows* employs a wider focus of Interactive Fiction, the player aesthetics of *narrative* and *discovery* take center stage as the two primary aesthetics with *challenge* as an augment. The unfolding story and the player's freedom to explore the depth of that story are the two driving forces behind *Under Shadows*.

With these three classifications identified, I can establish my third and final goal.

**G3:** Produce a game with a type of Interactive Fiction Text-Based Adventure, in the genre of Dystopian Science-Fiction with intended Christian Allegory, to ultimately produce the aesthetics of Narrative, Discovery, and Challenge.

### **A Note on Religion and Choice in Games**

Before continuing to the Methodology section, it is necessary to address two additional points of development. These are not primary goals of the project, but the project was made with these in mind. The first topic concerns religion in games. One definition of "religion" is a collection of beliefs; another is a system of practice. It is a complex word which holds powerful and varied connotations. For the purposes of this project, I use Extra Credits's (2012) breakdown of religion in their three part video series on religion in games. They split religion into three segments: *mechanics*, *lore*, and *faith*. The *mechanics* of religion are the real world functional workings of religion. This encompasses how theology is maintained, how people enact their religion in daily life, and power structures within the religious institution. *Lore* is the names and symbols associated with religion. They carry deep meaning and usually have direct connection with human nature and how the world functions. *Faith* is an individual's personal interaction with belief in religion. This is the hardest to quantify as faith is the most private and internal of the three.



Games deal with each of these three to varying degrees. Lore is by far the most utilized, though generally only as a surface level construct. Mechanics of religion are perhaps the most accurately represented, especially in the world of strategy games. Faith, however, is one of the least explored concepts in gaming. Part of this can be attributed to the antagonism between the gamer and faith communities.

Because faith is not heavily discussed, *Under Shadows* seeks to create a character whose story is one of struggling with faith. Moreover, Christian expressions of religion in games are typically of remarkably poor quality. Though there are establishments like the Christian Game Developers Conference (2014), most explicitly Christian games do not live up to expected quality standards of the industry and tend to be overly dogmatic. This is a common trait in many stories told in Christian media which “exist not to examine truth but to deliver a message. In that way they’re similar to propaganda used by oppressive regimes in times of war and genocide in attempts to control and manipulate people” (Bowman Jr., 2014). It is my intention to create a quality game that communicates from a Protestant, Evangelical Christian worldview for the purpose of examining a faith journey that leaves players with more questions than answers.

Choice in games is another heavily discussed topic in the industry (Extra Credits, 2013). Choice comes in two forms. Mechanical choices are those choices which the player makes during the general flow of the game. This can include something as simple as moving to the left or the right. Narrative choices are those which directly impact the course of the game’s story. The next layer of choice is meaningful choice. Meaningful choices are those choices which make the player feel as though they have agency in the game, that their choices matter to the outcome. Meaningful choice cannot be mathematical. If a choice has a calculable best solution, it is no longer meaningful. Meaningful choices can also be perceived choices. Cleverly written

dialogue in BioWare's *Mass Effect* (2007) often gives the player multiple dialogue choices which result in an answer that satisfies every choice. The player perceives their choice as meaningful, but the developer saves resources by only having to implement one response.

Choice in the narrative context can play out in a variety of formats. Traditional or linear stories take the player through an identical path each time the game is played (Lebowitz & Klug, 2011, pp. 125-130; Sheldon, 2004, pp. 299-301). Sometimes this can be modified with multiple endings. Branching stories remain linear, but allow for different choices throughout play. These stories can be put into micro branches sometimes called "beads on a string" (Extra Credits, 2013; Sheldon, 2004, pp. 306-307). The story breaks off for a short segment depending on player choice and then reconvenes with the main storyline at some future point. Web non-linear storytelling allows players to move throughout the game world and narrative in a non-sequential order, though still limited by how the developer chose to have those spaces connected (Sheldon, 2004, pp. 307-310). Modular non-linear storytelling is the most purely non-linear form. Players are able to move from any story module to any other. It is challenging to develop games in the non-linear forms because every segment needs to be aware of what other segments the player has already encountered (Sheldon, 2004, pp. 311-322).

*Under Shadows* utilizes a three part branching story with beaded choices. The purpose behind this model is to encourage the player to ask the question "what choices are important?" All choices throughout the game affect the game's play to a small degree, but ultimately the player still ends up in a similar situation at the end with a similar choice to make. It is intended for players to consider what choices are important by giving players many choices that seem like they matter in the moment but do not matter in the grand scheme of the story, except when considered in light of the final choice. The three branching parts emphasize the *discovery*

aesthetic by giving the player multiple lenses through which to view the world of *Under Shadows*.

### **Methodology**

Like many game development projects, *Under Shadows* has gone through a number of revisions, especially in its early life. Each stage of development forced me to fine-tune my understanding of the game development process. Because games come in remarkably different varieties, complete with their own challenges, the development process needs to be adapted for each project. I discuss the development of *Under Shadows* by addressing these stages of production: pre-production, game engine, design document, primary development, and playtested development.

### **Pre-Production**

The pre-production phase of *Under Shadows* encompasses a longer time period than would be typical for this particular kind of project. There are several factors to this, with the main factor being that *Under Shadows* was not the original concept for this project. The original design was for a game called *Shadowers*. *Shadowers*, unlike *Under Shadows*, was designed as a three-dimensional racing-tactical game. Over the spring semester of my first year, I worked on developing the *Shadower* prototype to hopefully become my final project (Figure 1).

It was at this point that I realized the difficult truth noted in my description for G2. The work required for a project of this type involves a wide variety of skills. It is possible that I might have been able to achieve a decent final project, but the time required to do so at my skill level proved to be a remarkable limitation. However, at this point I had already put a



Figure 1: Screenshot of *Shadows* early prototype

considerable amount of work into fleshing out the world of *Shadows*. That summer I decided to alter the direction of the project and pursued the development of a text-based game that would continue to explore the same world of *Shadows* through a different character's eyes. In this way, *Under Shadows* came to fruition.

Until working on *Under Shadows*, I had only developed within a text-based interactive medium once. In eighth grade I had developed a simple Choose Your Own Adventure game for a class project based on the Revolutionary War. At the time I had been reading many books of that type and was fascinated by the medium. Some of my earliest gaming memories included playing through text adventure games. Because of these two experiences, I had a working knowledge of what had worked well and certain pitfalls to avoid.

I began laying the groundwork for the new story, relying heavily on *Character Development and Storytelling for Games* and *Interactive Storytelling for Video Games* (Sheldon, 2004; Lebowitz & Klug, 2011). From that I began writing what would eventually become the initial versions of my design document. At this stage I also began to contemplate modifying the

traditional text parser approach to text adventure games. The next step was to research and decide upon a game engine.

### **Game Engine**

Game engines are what I would consider one of modern game development's greatest assets. Early in the life of the video game, anyone seeking to build a game would have to write all of the programming from the ground up (Goldberg, 2011). This meant establishing a connection between player input, internal computations, and the visual display of objects on a screen. Because every generation of new games was working on remarkably different hardware due to rapid advancement, little could be reused between games. Eventually, when the market evened out and developers could rely on a more consistent level of resources on the consumer end, developers began releasing editable versions of their game development software, one of the earliest and most widespread being the game engine based on the popular game *Doom* (1993) by Id Software (Lilly, 2009).

Game engines are pieces of software which already have features built-in to allow for easier development. Game engines also have integrated formatting to easily publish games to a variety of platforms. Many game engines are developed with a particular style of game in mind. For instance, the engine based on *Doom* was designed for early First Person Shooter type games. This was typically the only type of game produced from that engine. Modern engines tend to support a wider range of possibilities. Several modern game engines are Unity (2014) – the engine I built *Shadowers* with – CryEngine (2014), and Unreal Engine (2014). These engines are designed for complex projects far beyond anything required for a text-based game.

I began my search for a suitable game engine with Game Maker Studio by YoYo Games (2014). Game Maker Studio is a user-friendly engine, especially useful in creating two-

dimensional games and exporting them to multiple platforms. It is lightweight, simple to use, and integrated with a complex enough system to allow for more in-depth projects. However, it lacks one key element in creating a text-based game: databases. Databases are used to store information. In this case, the database would contain text which could be pulled on request to populate the game window. Though this is a great resource for graphical games, text-based games proved too much of a challenge.

It was at this point in my search that I discovered several game engines specifically designed for creating Interactive Fiction. Interestingly, all of these engines utilize HTML; an asset as HTML is naturally capable of dynamically displaying text. I looked briefly at Inform (2006) and Twine (2009). Inform version 7 uses a “natural language” system to make building IF games easier for those without much prior coding knowledge. However, as someone with an understanding of coding, I found the natural language syntax to be difficult to follow. Twine is essentially an elaborate web diagram that allows for creating interactive, non-linear pathways. The interface is simple, but it did not provide the level of customizability that I wanted. In the end, I decided to develop *Under Shadows* using the Quest 5 software.

Quest 5 (2014), developed by Alex Warren, is an HTML and JavaScript based Interactive Fiction game engine (Figure 2). Because of the basis in HTML and JavaScript, I found that I had a lot of customization power. The interface was similar to other game engines that I have experience with, especially in terms of how the information is laid out. I was lucky enough to begin development just after the release of the new version of Quest which integrated

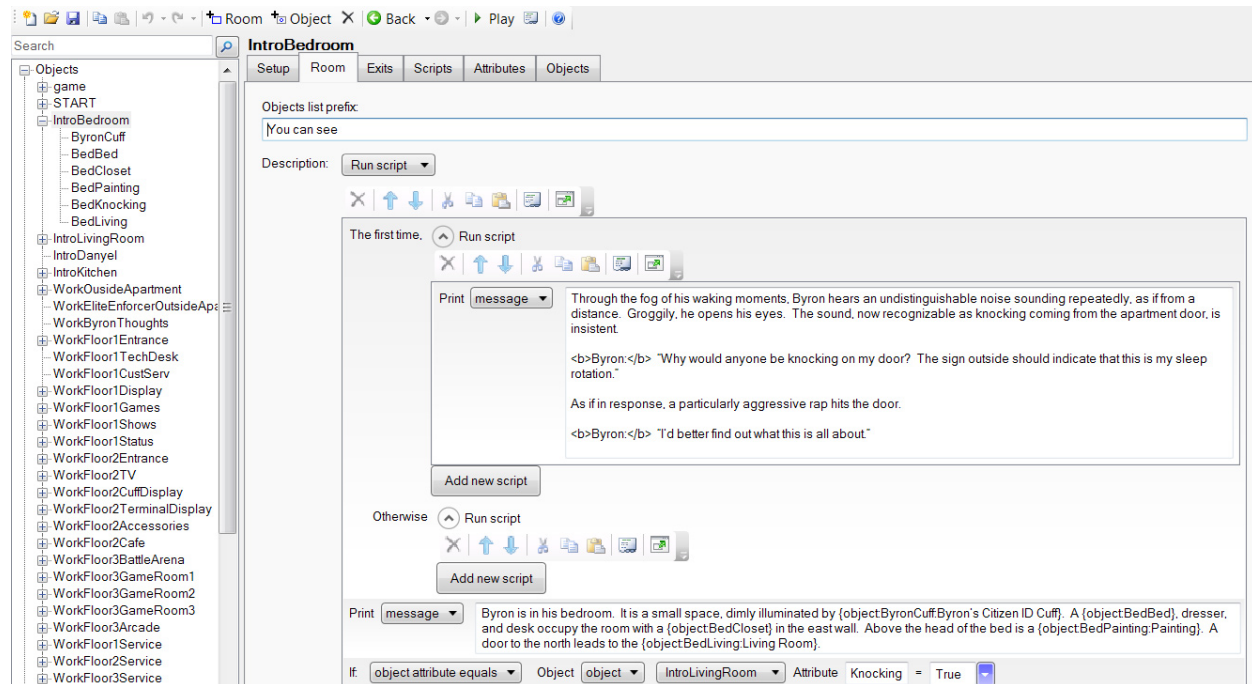


Figure 2: Quest 5 Interface

significant updates. As an added benefit, my finished game could be hosted on their website and played from anywhere with an internet connection. It also had built-in features for removing the text parser and using a hyperlink style of interaction which I preferred. Using the Quest engine did however cause two limitations that I will address in the Playtest Development and Results and Analysis sections.

## Design Document

With the game engine chosen, I was able to begin early testing. By creating dummy games I learned the ins and outs of the interface and began experimenting with some of the systems that I wanted to integrate into *Under Shadows*. Along with this, the Design Document moved from being a simple outline of events to a fully-fledged document. As I became comfortable working within Quest, I learned how to compose the story to fit the limitations of the medium and the code.

In addition to a script summary, I composed a detailed full script as I wrote the game. The full script is made from the actual text of the game and written with a form of pseudo code. Pseudo code is code that is merely representative of what happens without the full syntax. Because I composed the full script in Microsoft Word, I had the benefits of spelling and grammar correction, a necessary tool as the game's primary feature is text.

Using resources like Jesse Schell's *The Art of Game Design* (2008), Scott Rogers' *Level Up* (2010), and Phil Co's *Level Design for Games* (2006), I designed the layout for the final version of my Game Design Document (Appendix A). Game Design Documents are meant to contain all of the details of the game at every level. Because every game is different, every document is set up differently. For *Under Shadows*, the design document focuses predominately on the story and world. The interface and mechanics are simple to describe and so this did not take up a large portion of the document. I developed a level flow chart based on concepts from *Level Design for Games* (Co, 2006, pp. 8-12). Because the document is for the demo of *Under Shadows*, the full script only covers the game through the demo levels. The game script summary, however, contains a summary of the whole game.

### **Primary Development**

After initial tests, I began the first full production period of the game. At this stage I had already developed most of the core mechanics including basic interactions and conversation menus. The conversation menu element was a function of my own creation. It required fine-tuning to implement the mechanics together and to create development patterns so that both the player experience and the code had a consistent format. Having a consistent format in the code is a necessity for the debugging process. During debugging, the goal is to fix issues with the



game usually resulting from minor errors in the code. Clean and consistent code makes finding and correcting errors considerably easier.

During the initial tests of the interface, I had produced what would eventually become the intro stage of the game. The intro takes place in the apartment of the main character, Byron. Because I was still experimenting with the interface at the time of development, I ended up returning to this stage to make major edits after I had spent some time working on the first full level, the Tech Center. The Tech Center is where the bulk of the demo takes place. The three story building has many “rooms,” places that divide up the game into spaces. Each room gets a description and has items or people to interact with. Between the intro and Tech Center levels and after the Tech Center are transitional segments. Transitional segments play out as interactive conversation menus similar in style to a gamebook. The player chooses actions at the end of a block of text and the game progresses. The demo ends at a major branching choice between the three core stories of the game.

One of my concerns during development was for mobile devices. When playing a game hosted on the Quest website – [textadventures.co.uk](http://textadventures.co.uk) – with a mobile device, it would reformat the game with presets intending on making it easier to play on a mobile device. However, I had utilized JavaScript to alter the main interface design. As such, I had to include more JavaScript in order to develop mobile and responsive versions of the game. My previous knowledge of HTML and JavaScript helped a great deal in this endeavor.

During this development stage, the core of the game was produced. It required constant testing on my part to verify that features I integrated were functional. As I was becoming familiar with the game engine concurrently with developing the game, I ended up returning to previous sections of the game, especially the intro level, to update it with new things I had

discovered and refined. This took additional time in development, but I learned a lot in the process. Because the game could at any point have been functional or completely unplayable, it was not possible to ask others to play it. When the core game was completed, I began the next stage of playtested development.

### **Playtested Development.**

With the core game now playable, I opened my game up to public testing. Players were free to leave feedback with me as they played. This feedback immediately provided me with major issues with the game. In having moved from segmented playthroughs during development, I had forgotten to reinitialize the game for the player to play through the whole game. The first 48 hours of playtesting required a lot of attention to bug reports from players. By the time the initial launch was over, the game was fully functional. I received feedback that helped me to refine my mobile development. Playtesting also revealed a major bug with my modified conversation menu format and the Quest web-based platform. Clicking too quickly, before the game has time to process player actions, causes a fatal error that crashes the game. This issue resulted from something within the core of Quest and was therefore outside of my ability to fix. At this point, I have submitted a bug report that will hopefully one day resolve the issue.

After dealing with the major game breaking bugs, I started focusing on the feedback I had received concerning the game's story. Those players who were familiar with text-based games loved the nostalgia of the format. Those unfamiliar found it unique. Generally, players found the game engaging and the story interesting. A few comments might lead to eventual story edits in future productions, but on the whole the game was well received.

This last stage of development mostly centered on responding to player feedback and editing issues as I noticed them. The rest of the process was focused on polish, adding depth in certain places, and tightening the control interface. I added a map function, which displays a floorplan of the player's current location, and a hint function where Byron suggests what the player should be trying to do. These two features are completely optional and available for those players that feel they need the additional help.

At the completion of this stage, the *Under Shadows* demo was finished. I opened it for public review on textadventures.co.uk where it was played by a moderator and classified so that the textadventures.co.uk community could play it. I refined and finished the design document resulting in a completed project (Figure 3).

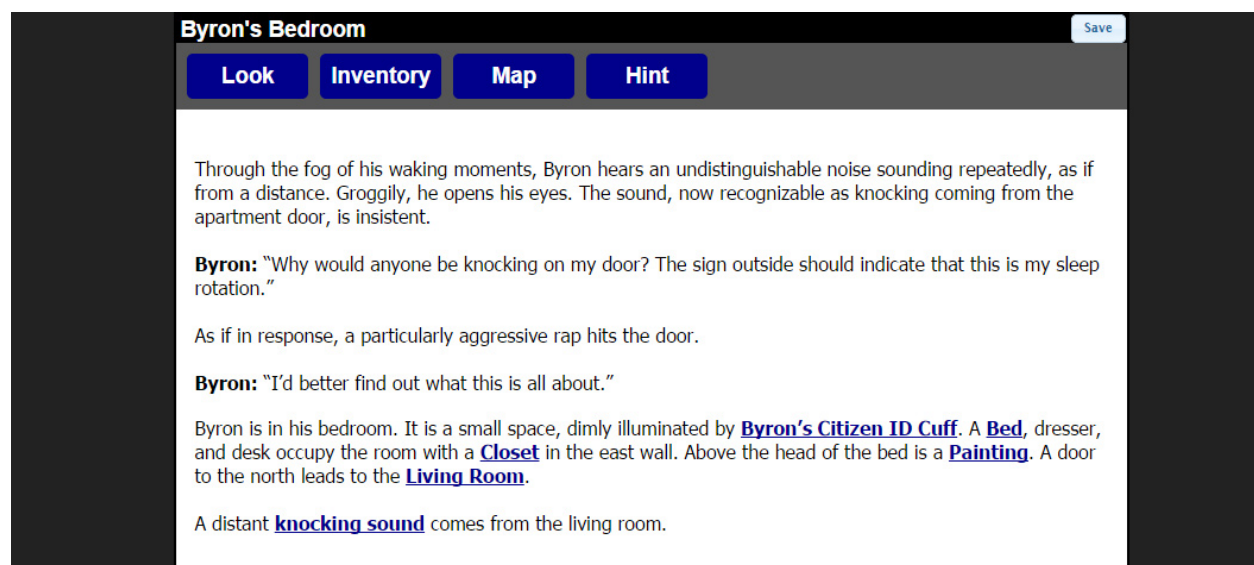


Figure 3: The opening scene of the completed *Under Shadows* Demo.

## Results and Analysis

The end result of the *Under Shadows* project included several elements. The game demo itself was launched using the textadventures.co.uk website. An alternative version of the game is available as a file that can be played via the Quest 5 software, though this limits it to Windows-

based computers. Along with the game file, there is a Game Design Document with detailed descriptions of the game's mechanic and story with a summary of the script for the whole game and a full script of the game demo (Appendix). This project had three primary goals:

**G1:** Create a video game which future students seeking to develop games can examine, in terms of both benefits and limitations.

**G2:** Develop a vertical slice game demo and fleshed out design document which demonstrates a mastery of the concepts learned from the Digital Storytelling program.

**G3:** Produce a game with a type of Interactive Fiction Text-Based Adventure, in the genre of Dystopian Science-Fiction with intended Christian Allegory, to ultimately produce the aesthetics of Narrative, Discovery, and Challenge.

G3 was fairly straightforward to accomplish. *Under Shadows* fits the classification of an Interactive Fiction game with Text-Based Adventure elements. All of the mechanic components to achieve that type are present. It tells a story that is set in a dystopian world with science-fiction features which establish that genre. It does include Protestant, Evangelical Christian allegory, though most of this is only evident through the descriptions of the world in the game design document. The demo itself intentionally only begins to lay the groundwork for these concepts, although the script summary indicates those themes. Based on player feedback and my own experience of the game, *Under Shadows* delivers player aesthetics of *narrative* and *discovery*, though the *challenge* resulted predominately from errors in the game's code rather than the actual puzzles within the game. With these in mind, I believe *Under Shadows* accomplished G3.

The goals for G2 are demonstrated in the completed demo and design document. The current version of the demo's interface reflects my concepts for a finished product. I attempted to be as thorough as possible when developing the design document and covered all aspects of the game. The story arc and character development, along with the discussion of meaningful choice, reflect concepts learned in various classes and research skills acquired to develop effective stories through digital media. I endeavored to remove the difficulties often found in text adventure games to create a smoother experience of the story for the player. According to these standards, *Under Shadows* demonstrates a competency in the primary goals of the Digital Storytelling program.

Before addressing the final goal, there were several technical limitations of *Under Shadows*. The two primary technical limitations came from using the Quest 5 software. As with any software, there are issues. The current method of handling mobile devices on the textadventures.co.uk website caused a lot of problems with my customized interface. It was not insurmountable, but I spent a considerable amount of extra time developing for mobile devices. The second technical issue is in the form of a game breaking error during conversation menus. The web interface requires a few moments to load new content after the player inputs a command. If the player inputs an additional command before the new content has loaded, the game breaks. Both of these issues lie in the core code of the Quest software and are unable to be fixed on my end when using the web version of the game. I have submitted an error report to the developers and hopefully future version of Quest will fix this issue.

In addition to these two technical limitations, there are also developmental limitations. The most evident limitation is the difficulty of creating a game alone. As I was unable to effectively manage all that the game *Shadows* required, I was forced to reconsider my goals

and switched to developing *Under Shadows* instead. This should be considered by all future students seeking to develop game projects. A point that I cannot emphasize enough is to maintaining a well-organized design document from pre-production through the end. This keeps the project focused and helps to prevent an endlessly widening scope.

Now that this project is completed, it is available for future students in the Digital Storytelling program to analyze, criticize, and learn from. I examined the difficulties of developing a game with a single person team. It may be possible that future game project endeavors could become collaborative, or students with particular gifts could focus on one aspect of game development. This project demonstrates the quantity of work needed to accomplish a video game final project. Because it is one of the first game projects, it also shows the differences between a game and other media such as film or web based projects. Hopefully, *Under Shadows* will open a door for future video game projects. My number one recommendation is to plan ahead and anticipate the large amount of work required in developing a game. The results can be satisfying, as I feel about *Under Shadows*, but it does require a lot of time and a wide variety of skillsets to accomplish. By setting a precedent, this project accomplishes G1.

### **Conclusion**

The development process for *Under Shadows* has been an excellent learning opportunity. Real world game development is full of many of the things that I faced. From the start of working on the concept of *Shadows* during my second semester at Ball State to the completion of *Under Shadows*, this project took nearly two years to develop. During that time I had other course work, a job, my wedding, a cross-cultural immersion project in England, a move, and a total revision of my concept for the game. Everyone who works on these kinds of projects faces

the day-to-day challenges of life. I learned how to continue striving towards my end goal.

Independent video game designers face these kinds of decisions every day. How does one trade off the demands of life with personal passions? Working on *Under Shadows* gave me a glimpse into that lifestyle and a greater appreciation for the amazing games that are produced even with those challenges.

*Under Shadows* is a representation of all that I have learned while at Ball State. On the one hand it shows my technical mastery of this specific game engine. To a greater degree, this project shows that I have developed strong research skills, both academically and technically. I have enough fundamental knowledge that I know how to research and synthesize information for use in a variety of platforms. While I may or may not make another Interactive Fiction piece again, the importance of well-crafted story told through interactive text remains a very common element in most games. Conversation dialogue options, in-game menus, path choices, even objects within an environment all use text as an important means of communication. The skills I have learned while creating *Under Shadows* will help me on every project I make. It is my hope that it will also be a useful resource for future students in the Digital Storytelling program.

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Appendix A – Game Design Document



**GAME DESIGN DOCUMENT  
UNDER SHADOWS DEMO v1.0**

Written by Caleb Duane Eno  
December 24<sup>th</sup>, 2014  
Document Version 1.0

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## Description and Goals

*Under Shadows* is an Interactive Fiction/Game with characteristics of the Adventure Genre of video game. Under the Mechanics, Dynamics, Aesthetics framework (Hunicke, R., LeBlanc, M., & Zubek, R. (2004, July). MDA: A formal approach to game design and game research.

In *Proceedings of the AAAI Workshop on Challenges in Game AI* (pp. 04-04).), *Under Shadows* employs:

- An Aesthetic of Narrative, or game as drama, with elements of Expression, or game as self-discovery.
- Dynamics of the game system employing a simple click interface which responds with text reacting to verb choices by the player.
- An underlying Mechanic focusing on the computation of variables and if statements which update and relate the appropriate text or choices, based on player progress through the game.

The goal of *Under Shadows* is to create a traditional text-based game that utilizes concepts learned from modern gameplay mechanics. Interactive Fiction has long been a venue for narrative exploration. *Under Shadows* attempts to employ concepts of choice in such a way that the player ultimately questions whether “meaningful” choices are really as meaningful as is often suggested in a narrative context. Conversely, *Under Shadows* seeks to encourage players to consider their own choices ahead and determine the meanings and motivations in those choices. By immersing the player into the scenario of the plight of a middle-lower class worker who is faced with decisions that ultimately may or may not affect the outcome of his life, the player is lead to ask which questions are really important.

## Game Mechanic

### Software

*Under Shadows* is built using the Quest 5 Interactive Fiction software developed by textadventures.co.uk. Quest 5 is a development environment using HTML and JavaScript. Because of this, games created using Quest 5 have all of the benefits of a web-based platform. This includes features such as:

- Custom CSS.
- Using Hyperlinks to navigate the game.
- Importing images, sound files, or imbedded media such as YouTube videos.
- Integration of JavaScript to develop custom interactive elements.

Quest 5 allows for a wide range of customizability. Because of this, it opens the door for the creation of text-based games that stray from the traditional “text-based adventure” or “game book” genres. This is the primary advantage utilized by *Under Shadows*.

## Gameplay Types

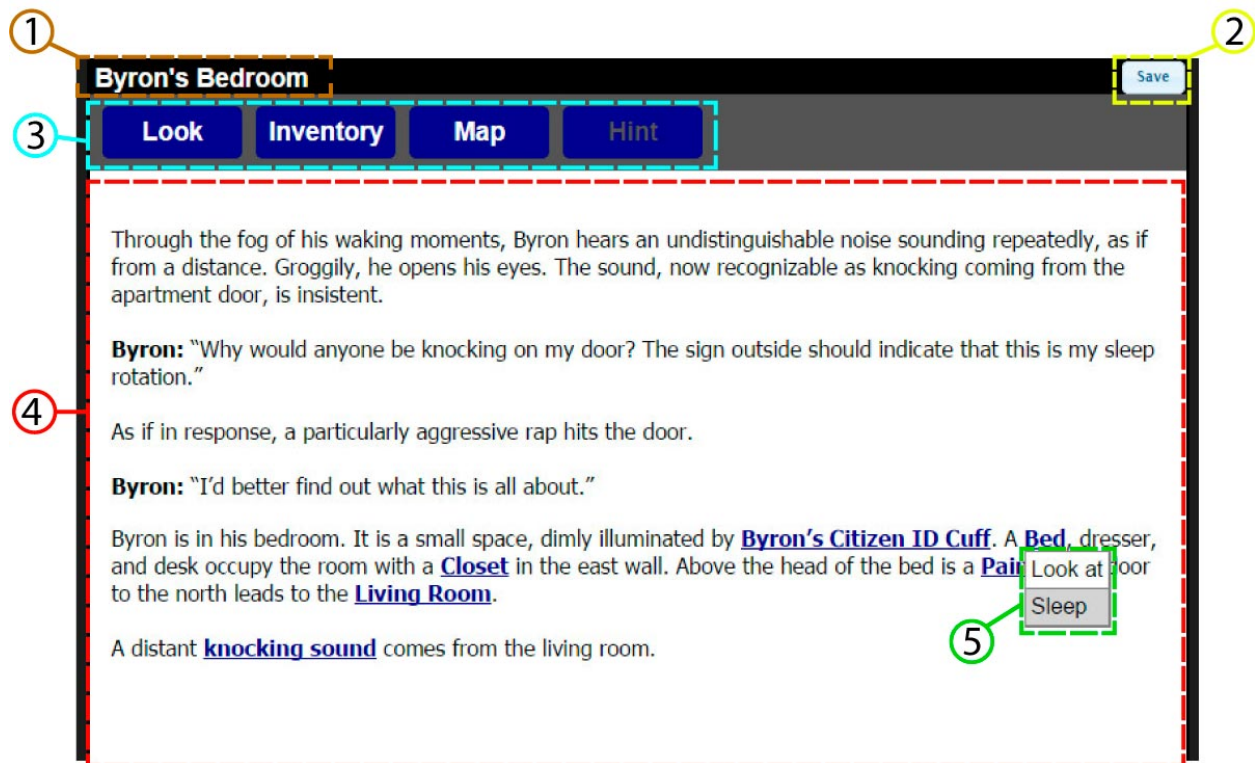
### Exploration Area

Exploration Areas are built in a similar fashion to traditional Text-Based Adventure games. These are composed of a series of connected rooms which the player can move through and explore at their own leisure. Rooms have descriptions of the surroundings which include available objects to interact with. These objects are highlighted in blue and underlined. Some content is essential to progress in the game while other content is extra. Such areas usually include some form of “puzzle” that must be solved by finding items and using them with the appropriate objects.

### Conversation Menu

Conversation Menus play out in a much more similar fashion to Gamebook or Choose Your Own Adventure style games. A block of text describes actions and dialogue. After this, the player is given a list of choices to pick from. The choice the player makes will determine the next block of text. The player is locked into the process determined by the conversation menu and cannot leave until given the option to do so. Transitional moments in the game are usually done via a conversation menu.

## User Interface



Game Mechanic – Image 1: Under Shadows User Interface.



## **1 – Location**

This displays the name of the current room the player is in. It helps to give context to the space. It also allows the player to develop a mental map.

## **2 – Save**

This feature is only available if the player has created and signed in to an account on [textadventures.co.uk](http://textadventures.co.uk). If the player has done so, they are able to save and return to the game later. (**NOTE:** The saved game only saves to the current version of the game. If the game is updated and the player continues their save, it will load the version of the game when the save was made.)

## **3 – Command Bar**

This replaces several of the text input commands available in most traditional text-based adventure games. “Look” provides a description of the room in which Byron is currently. “Inventory” displays all of the items currently being held by Byron. “Map” displays a top-down floor plan map of the space Byron is in. “Help” displays a comment from Byron on what the player should do next.

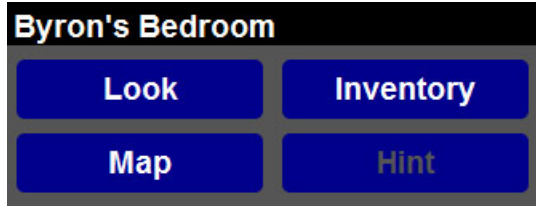
## **4 – Text Display**

All of the text for the player to interact with is displayed here. Blue, underlined text is a link which can be clicked. In the case of an exploration area, this will create a drop down menu of verbs. In a conversation menu, several options are provide for the player to choose from. Once chosen, the next text of the conversation appears and all previous choices are removed.

## **5 – Verb Menu**

This menu is displayed when the player clicks on an underlined, blue text link during an exploration area. These are all of the available actions the player may attempt with the object. (NOTE: See Verb Descriptions for a list of all verbs used in-game.)

## Mobile Design



The mobile design for Under Shadows takes the large design and minimizes it for use on a smaller screen. The Command Buttons are widened and stacked for easier clicking. The rest of the interface works as normally.

Through the fog of his waking moments, Byron hears an undistinguishable noise sounding repeatedly, as if from a distance. Groggily, he opens his eyes. The sound, now recognizable as knocking coming from the apartment door, is insistent.

**Byron:** "Why would anyone be knocking on my door? The sign outside should indicate that this is my sleep rotation."

As if in response, a particularly aggressive rap hits the door.

**Byron:** "I'd better find out what this is all about."

Byron is in his bedroom. It is a small space, dimly illuminated by [Byron's Citizen ID Cuff](#). A [Bed](#), dresser, and desk occupy the room with a [Closet](#) in the east wall. Above the head of the bed is a [Painting](#). A door to the north leads to the [Living Room](#).

A distant [knocking sound](#) comes from the living room.

One oddity of the design is in textadventure.co.uk's mobile redirect. The game platform is run off of a series of hard-coded CSS and JavaScript rules. While some of these rules can be overwritten with additional JavaScript, some primary elements supersede all others. Certain mobile devices activate a mobile redirect which loads a different set of CSS and JavaScript than the standard. Because of this, certain elements of the interface change. The only significant change in the mobile version is that the Location bar at the top does not display. Other than this, the rest of the game should work as intended.

## Verb Descriptions

Look at: Byron provides a Description of the object.

Take/Get: Byron attempts to put the object in his inventory

Use: If the object is in the room, Byron attempts to use the object on its own. If the object is in Byron's inventory, a list of available objects is displayed which the player can choose from to have Byron attempt to use the object on.

Talk to/with: Byron will attempt to engage in conversation.

Sit in/Sit at: Byron attempts to sit on the object.

Drink: Byron attempts to drink the object

Buy: Byron attempts to purchase the object

Sleep: Byron attempts to sleep on the object.

Sign in: Byron signs in to the work terminal

Approach/Enter/Access/Follow/Floor 1/Floor 2/Floor 3/Room 1/Room 2/Room 3: Byron moves into the space.

Info: Provides information about the object as recording in The City Network's archives. As such the information can be biased.

## **Publishing Process**

The publishing process is made very simple through the interface developed by TextAdventures.co.uk. In the Quest 5 software, once a game is ready for publishing, it simply requires going to the "Tools" menu and then selecting "Publish." You choose a file path and the game is published to a .quest file. The file itself can be played via the Quest 5 interface. Doing so does not give the player access to the development side Quest 5. You can only make changes to a game's aslx file. Other than this, Quest games can be uploaded and published on the TextAdventure.co.uk website. After logging in, you can upload a game file. Once uploaded, the game can be played from the provided link by anyone.

# Story

## Overview

Under Shadows is the story of the last day of Byron Madigan's life. Byron is a citizen of The City, an island city eternally shrouded by a thick, black fog. Byron works as a simple Clerk in the Marino District Tech Center. He hopes of earning a post as a Tech Master, one of those responsible for fixing and maintaining the technology of the citizens.

On the day of his possible promotion, an old friend awakes Byron in the middle of the night. This sets off a chain of events which ultimately leads Byron to his death. The player journeys with Byron through this last day, helping him to make important choices along the road to the end.

The Story is, in part, an exploration of the concept of meaningful choice. Byron has many choices to make throughout the game, but only the final choice truly matters. All of the other choices seem to be important, and at the time can feel very important, but only the final choice, whether to follow the Architect or not, is the one that truly matters. It is the choice that either leaves Byron dead and lost forever in the darkness, or finally free in the light of the New World. In this way, Under Shadows is also heavily allegorical.

The world of The City is built on a symbolic extrapolation of a Christian world-view. The story intends to create a dystopian society ruled by the three Laws. These Laws, at their creation, were intended to be positive, guiding Laws of hope for peace and prosperity for all. After the Elites take power and implement the Tenants, a New World is created where the Laws are again put into their intended use. This parallels to some extent the Biblical story of the Law of the Old Testament given to the people of Israel at Mount Saini. The Law was immediately poorly acted upon and in many cases blatantly opposed. However, Jesus arrives to ultimately set things right. The Israelite Law moves from measuring acts of the body to the new Law that measures the intentions of the heart and then no longer requires followers of the Law to submit of their own strength. Rather, God says "I will put my law within them, and I will write it on their hearts." (Jeremiah 31:33 English Standard Version) Therefore the strength for following the Law is no longer of human origin but of divine origin.

Not everything in The City has a pure parallel in either the Bible or Christian Theology. Much of the story is also constructed simply to give believable depth to the context of Under Shadows. Byron's journey then is to discover for himself what is really going on in The City and how he is going to react to that. He will either choose to believe in and follow the Founder, Architect, and Engineer (parallels of the Holy Trinity, God the Father, God the Son (Jesus), and God the Holy Spirit), he will choose the way of The City, or he will choose his own way. The game is intended to end in such a way that the player is left behind in The City with that very same choice ahead of them.

While the allegorical nature of Under Shadows is clearly Christian, the point is not the "Christianity" of the story. Rather, the emphasis is on the player asking meaningful questions of their own life. Under Shadows is designed to encourage players to ask themselves questions like: "Why do I make the choices I make?" "What choices do I have to make?" "Does it matter what I choose?" The more specific prompting the game provides is through the metaphor of doors opening and closing: "These and many other questions run through Byron's mind. What choices lie before him? What doors remain to be opened or closed? For now, your part in

Byron's life is over. This door has closed. His journey and your journey walked parallel for a time. Now you have your own choices to make. Go find doors."

## **Characters**

### **- Byron**

Byron Madigan, 29, is a Tier 1 Clerk at the Marino District Tech Center. He has worked there for 13 years, starting as a janitor after completing his year of schooling known as the Year of Understanding. Byron lives on his own in a small apartment suited to his status. He has only a few friends whom he hangs out with occasionally during free rotation. Large crowds tend to make him feel uncomfortable, but Byron likes the peace of his own space. This rotation, Byron hopes to earn a promotion as a Tech Master, gaining new status and fulfillment.

### **- Danyel**

Danyel, 29, is a shop assistant in an antique store in the Warf District called Sandy's Hideaways. Danyel lived in the same Community-Pod as Byron from the ages of 15 to 19. Since Byron moved into his own apartment in the Marino District, Danyel has had no contact with him. She has been recently involved in questionable activities which have put her in disfavor with the Elites.

### **- Stel**

Stel, 26, is one of Byron's closest friends. He started working at the Tech Center a few years after Byron. The two bonded over proximity and shared suffering while spending many hours working together at the Customer Service Desk. Stel has an odd habit of purchasing items above his pay grade, yet seemingly having no financial difficulties as a result. Recently, he's been spending his free rotation in the Albino District.

### **- Porto**

Manager Porto, 41, is the third rotation manager for the Marino Tech Center, and subsequently Byron's boss. Porto is regarded by his supervisors as by the book and his employees as overbearing. While the Tech Center has built-in monitors to auto-assign employees to specific tasks, Porto tends to enjoy manually overriding the system to assign employees as he sees fit. For Byron, this often means getting reassigned to conduct maintenance on the various technology throughout the store, a task Byron generally feels competent performing.

### **- Old Man**

Byron encounters the Old Man for the first time while sitting on a bench after work. He has a funny appearance and often says things to Byron that seem both odd and reassuring. He acts as a guide for Byron throughout the last day, leading him towards a new, beautiful life, though Byron may not choose it.

**- Horrace and Veronicaa**

Horrace and Veronicaa are Clerks from second rotation. They often stay after their shifts in the Employee Break room to play a hand of cards before leaving. Byron usually chats with them briefly while signing in to work.

**- Allison, Freetz, and Klyne**

Allison, Freetz, and Klyne are the three Tech Masters assigned to third rotation at the Marino Tech Center. Though the Tech Master desk is directly in front of the Customer Service Desk, Byron has rarely had many extended conversations with any of them. They tend to be a tight-knit group, laughing and working together. This rotation is Klyne's last as he leaves to join the Elite Waker Order, leaving his position open for a promotion.

**- Rolland**

Rolland is a member of the Opposition. He works out of the cell in *Sandy's Hideaways*. Tall and muscular, he thinks of himself as the leader, though technically that falls to Sandy. Rolland and Sandy see more eye-to-eye than Danyel. Rolland likes the more aggressive side of the Opposition, seeking to forcibly fight the Elites rather than following more subversive routes. Sandy tends to agree, especially when given orders from his superiors.

**- Sandy**

Sandy is an older man who owns an antique store in the Warf District called *Sandy's Hideaways*. He has been a member of the Opposition for some years. His son was taken away for the Year of Understanding and he never saw the boy again. For this he blames the Law and the Elites for upholding it. His deepest desire is to see his son again, followed closely by his desire to see Tower Ministries crumble and a new leadership to take over The City. A leadership that would cast away the Law.

**- Guardian Tront**

Guardian Tront is a high ranking Guardian who works closely with the anti-opposition branches of the Elites. While he also remains in the dark as to the true nature of the Opposition, namely that they are formed and managed by the Council of Judges, he pursues his work with equal measures of manipulation and deception. When Danyel meets with Byron, he formulates a plan to have Byron miss his promotion and edge him into pursuing Danyel. This could lead them straight to the Opposition hideout.

**- Hallburk**

Hallburk is a brilliant computer engineer, specializing in artificial intelligence systems, and the head of the Heart's Ashes Upper Gang. He has a deep, nearly relentless love of gaining knowledge. His entire gang is built around the philosophy of knowledge as currency. The richest man knows the most. Hallburk designed a digital archival system with an artificial

intelligence named Ash which keeps him a step ahead of his competitors. He has a particular fascination with the legends of The City before the Descent.

### **- Shadower Suza**

Suza, the main character of the game “Shadows” (currently only an idea), was the original inspiration for the Shadows universe. She is a cold, hard Shadower with remarkable skill in hover bike piloting. She has killed many targets in her time along with several other Shadows and Gang members who got in her way. She only makes a brief appearance in Under Shadows as Byron’s executioner on the Bridge in two of the three potential pathways. She, unlike the Elites, is unable to see the Architect because she has not yet fully rejected or accepted him. Her story is yet to be written.

### **- The Founder**

The Founder was the one who began The City. He fixed the place it would be built and guided the Architect and the Engineer into its construction. Upon the first stone, he etched the Three Laws, which can still be seen near The Bridge.

### **- The Architect**

The Architect designed The City’s layout. He designed wide streets, parks, buildings, shores, farmland, and the infrastructure. He also designed The Bridge.

### **- The Engineer**

The Engineer took the plans of the Architect and made them a reality. He constructed all of The City in its original form. Together, the Founder, the Architect, and the Engineer built The Bridge, and from there brought to The City the first citizens. They lived under the Three Laws.

## **The City**

The City is a large island metropolis eternally shrouded in an impenetrable black fog. The fog limits visibility to roughly a mile in any direction. At one point in The City’s history, the bulk of the civilization lived above ground, in what is now referred to as the Upper City. Since the event known as the Descent, the population has moved into a vast, metropolitan underground cavern system, called the Lower City. Citizens of The City are governed by the Elites, an organization established to uphold the three Laws. The three Laws are ancient Laws established at The City’s founding.

### **The Descent**

Much of The City’s history was lost in the Descent. The Descent is responsible for the fog. The only things which remain from the time before the Descent are the three Laws. Little is actually known about the event itself, but it is this event which caused the massive migration

underground. It was also near this time that Tower Ministries was constructed in the center of the island.

## **Elites**

The Elites are the governing class of The City. Each Order operates as part of The City's enforcement of the Laws. Though all citizens are able to become Elites, and large Elite recruiting events are common throughout The City, there are minimum requirements for each Order. No citizen is ever conscripted into the Elites.

### **- Priests**

The Order of Priests serves The City as government officials. They are the largest order and trained in a variety of subjects including accounting, business, medicine, education, human resources, politics, logistics, and project management. Each district has several Orders which manage the fluid function of the district's economic and political system. Priests are the primary support network for Citizen Issues.

Their uniform consists of a black, knee-length robe with a green stole. Status stripes indicating rank are found at the tips of the stole.

Several special Orders of Priests are charged with specific tasks. The Order of Knowledge maintains The City Network archive in Centrino District. The Order of Unity keeps Unity Garden in Centrino District. The Order of Ages instructs the students going through their Year of Understanding at the School of Ages in Centrino District. The Order of the Hand are trained in all of the medical practices of The City and offer those services to the public.

### **- Enforcers**

The Order of Enforcers is The City's police force. They are responsible for monitoring the population for potential violations of the Law. Predominately, Enforcers operate on a standard rotation as the rest of The City. They are stationed at fixed intervals with regular patrols. Occasionally, Enforcers are enlisted for specific missions to assist Guardians in the pursuit of Law breakers.

Enforcer uniforms are the most iconic of The City. They wear a two-tone grey, form-fitting military style jacket with folds in the front that form an "E". They also wear a hexagon shaped hat and a belt which bear the yellow stripes of the Enforcers. Status stripes on the shoulders indicate rank.

### **- Wakers**

The Order of Wakers is the most clandestine Order of Elites. They operate primarily out of Tower Ministries and rarely leave except to oversee projects or to collect initiates. The Wakers are trained in the sciences. They research and develop all of the technology used in The City. They also oversee the development of The City's food source, using artificially created plants and animals to thrive in the environment created by the fog. Though the Wakers do not practice medicine, this being a task left to the Order of Priests, various divisions of the Wakers also address the science of medicine to develop new treatments.



Waker uniforms are black, floor length robes with blue stripes running down the back from the shoulders. They wear thick hoods which obscure their faces while in public. Status stripes are found on the top of the shoulders.

### **- Guardians**

The Order of Guardians are charged most specifically with enforcing the Third Law: Remain. While Guardians are sometimes called upon to oversee operations within the Lower City, the majority of their time is spent in the Upper City. They ride specially designed hover bikes to track down and kill anyone attempting to leave The City via The Bridge.

Guardian uniforms while operating in the Under City are very similar to those of the Elites with the red stripes on the hat and belt. On a more regular basis, Guardians wear bike garb, a form-fitting black jumpsuit with a black helmet meant to encourage precision while piloting a hover bike. Bike garb does not bear any status stripes.

### **- Judges**

The Order of Judges is the ultimate authority in The City. They oversee the Tenants of the Law which interpret the Law for daily life. Judges of lower status are assigned regions within the various districts. They are in charge of judging those accused of breaking the Law. The highest ranked judges are granted the honor of serving on The Council of Judges. The Council is directly responsible for maintaining the Tenants and resides near the top of Tower Ministries.

Judge uniforms are many layered robes. They have hoods but only dawn them once judgment has been passed. The Council never leaves Tower Ministries and so is never seen by the general population.

## **The Lower City**

### **Lower City Life**

The Lower City is composed of planned, high ceiling tunnels that form streets. Supporting this massive underground structure is a wide variety of buildings. The oldest buildings were extended into the ground from the Upper City, the upper floors often being sealed off. Though the penetration of the fog persists throughout the Lower City, the ability to put lights on the ceiling, walls, and floor dulls the effect.

The vast majority of The City's citizens live in the Lower City's seven districts. A full day is broken down into three, eight hour rotations. The rotations always flow in this order: Work, Leisure, Sleep. Each citizen is assigned a starting rotation (1st, 2nd, or 3rd) as their Work rotation.

During Leisure rotation, there are a wide variety of options for the citizens of The City. Each district has certain commonly available entertainments – games, sports, hangout spaces – while other districts have a special focus. Most notably are the Albino District – Entertainment, gambling, and adult entertainment – and the Colloseu District – Sports and large arena games.

All citizens are required to have a Citizen's ID Cuff, which is to be worn at all times while outside living quarters. The Citizen's ID Cuff serves multiple functions. It holds personal

information (Citizen ID number and registration status, work place and position, bank account information) and gives the wearer access to The City Network database. Various checkpoints throughout The City require citizen's to scan their cuff to gain access. Citizen registration is handled through the Centrino District Citizen Registration facility.

### The Three Laws

The Three Laws are old, written at the founding of The City. Each Law governs an aspect of citizen life. The laws are intended to uphold a just and equal society. The original interpretation of the Laws was lost during the Descent. Now the Laws are interpreted by the Council of Judges via a document called the Tenants. These are the three Laws, their original interpretation, and their interpretations under the Tenants:

|                                |  |
|--------------------------------|--|
| <b>Law Name</b>                | Obey, The Law of the Obedient  |
| <b>Original Interpretation</b> | The Law of the Obedient was established by The Founder. Obedience is expected by all citizens to both Obey the three laws, and to Obey the original design of the Founder, Architect, and Engineer. The design of The City was intended to benefit all citizens, from the least to the greatest. By Obeying, all citizens prosper. |
| <b>Tenants Interpretation</b>  | The Law of the Obedient requires that all Citizens submit to the Three Laws and the rule of the Elites. Orders by those of higher status must be obeyed, unless the order can be proven to be itself a violation of the Laws. By Obedience, the order of The City is maintained and all are allowed to pursue their own goals.     |

|                                |   |
|--------------------------------|---|
| <b>Law Name</b>                | Honor, The Law of the Honorable   |
| <b>Original Interpretation</b> | The Law of the Honorable, established by The Founder, is designed to create peace and harmony between all citizens. To honor each citizen is to put everyone above yourself. When all citizens take this posture of respect towards one another, no citizen is ever trampled under another.   |
| <b>Tenants Interpretation</b>  | The Law of the Honorable enforces the cultural dynamic of Status. Status is a measuring stick by which citizens are compared with one another. All citizens begin with equal status. Through hard work and personal ability, a citizen raises through the hierarchy. Those of lower status must offer respect to those of higher status. Aptitude tests, given during the Year of Understanding, determine one's ability and paths of potential promotion. Only in rare cases can a citizen follow a career path that differs from those established during the aptitude tests. |

|                                |   |
|--------------------------------|---|
| <b>Law Name</b>                | Remain, The Law of the Remnant  |
| <b>Original Interpretation</b> | The Law of the Remnant is a law of mercy. As long as the citizens remained loyal to the Founder and to one another, the Founder maintained The City in all its splendor. If the citizens chose to turn from the Founder and seek their own rule, the Founder would remove himself, leaving them to their own devices, so that one day they might realize how much they needed his care and return to him.   |
| <b>Tenants Interpretation</b>  | The Law of the Remnant strictly forbids citizens from leaving The City. All citizens are deemed important to the proper functioning of The City, unless the citizen is judged guilty of the Law. In the case of most citizens, this means to remain committed to one's career, keeping the proper rotation, and remaining in the Lower City. Only certain citizens are given access rights to the Upper City, and then their ability to return to the Lower City is restricted. |

### - Ages Meditation Prayer

The Ages Meditation Prayer was written by some of the first Judges to help train children in the Law. The Ages Meditation Prayer reflects on both how and why one must follow the Law. The Prayer is made of several verses, after which are call and response sections. The meditation is taught during the Age of Understanding. Some citizens make a practice of repeating it as an act of ceremony during formal events or at sporting events. It is The City's equivalent of a national anthem. This is a product of the interpretation of the Law under the Judges and the Tenants.

#### Opening

*Gather Thoughts.*

*Gather Feelings.*

*Consider those gone before.*

*Consider those to come.*

*Who survives without the stability of The Law?*

#### Meditation on the First Law

*Obey,*

*Obedience,*

*Unswerving Loyalty.*

*On this, the First Law,*

*all others stand.*

**Call:** Why do we obey?

**Response:** We obey because disobedience breeds chaos and chaos causes death. Death to The City is death to us all.

**Call:** How do we obey?

**Response:** We obey by following the Tenets of the Judges. They show us the path and we walk in it. By this path The City lives. As The City lives, so do we.

**Inner Call:** Have I been obedient?

**Response:** I am a Citizen of the City. I claim the Law as my own and I am obedient to it.

### **Meditation on the Second Law**

*Honor,  
Reverence,  
Humble Gratitude.  
On this, the Second Law,  
authority is respected.*

**Call:** Why do we honor?

**Response:** To honor is to build a community of peace. In peace all may play their part.

**Call:** Who do we honor?

**Response:** We honor those whose status is above ours. We honor the Elites who guard the Laws. We honor the Laws.

**Inner Call:** Have I held others in reverence?

**Response:** As an obedient citizen, I honor those above me. I honor the Elites. I honor the Law.

### **Meditate on the Third Law**

*Remain,  
Persistence,  
Constant Diligence.  
On this, the Third Law,  
our City flourishes.*

**Call:** Why do we remain?

**Response:** To remain gives life to The City. The City lives through the citizens. To leave is death for me, death for you, and death for The City.

**Call:** Where do we remain?

**Response:** We remain in our jobs. We remain in our rotations. We remain where the Tower calls us. We remain dedicated in all things.

**Inner Call:** Have I remained constantly diligent?

**Response:** To honor and obey, I remain constantly diligent in the pursuit of my work.

**Together:** And in this fashion, a citizen of The City is born.

## **Judgment**

If a citizen is found in potential violation of one of the Laws, they are arrested by an Elite. Citizen's themselves are unable to make arrests, but can call for the nearest Elite Enforcer to conduct the arrest for them. When a citizen is arrested, they are first taken to the nearest district Judge, or Lesser Judge. Lesser Judges are able to convict citizens of Petty Infractions. Petty Infractions result in as little as a warning, to more severe punishments like the removal of status or forced change in occupation. If a Lesser Judge deems the crime to be of a more serious nature, they transfer the accused to a Greater Judge in Centrino District. Greater Judges have the power to sentence a citizen with a Serious Infraction. Serious Infractions have only one sentence: banishment.

Banishment is a permanent condition. The citizen is stripped of their Citizen's ID, branded with a tracking device, and sent to the Upper City, provided only with a standard issue hover bike and bike garb. The Judge then passes on the former citizen's information to an Operator.

## **Tower Ministries**

Tower Ministries is the name given to the governing organization of The City. All members of Tower Ministries are either one of the Elite Orders or under the direct employee of an Elite Order. All public facilities of Tower Ministries are accessible in Centrino District around Unity Garden in an area called Tower Ministries Proper. Above Tower Ministries Proper is the base structure of The Tower. Beneath the Central Garden is a massive hole where waste deposits from The Tower are dumped into a thick, swirling cloud of black fog called The Vortex. Tower Ministries is home to The City Network archive and the broadcast tower for all of The City's television stations.

## **Unity Garden**

Unity Garden is widely accepted as the most beautiful place in all of The City. The Order of Unity, an Elite Order of Priests, keeps Unity Garden in a pristine condition. It is a large garden, built in an artificial basin underneath The Tower. It has trees, grass, ponds, fountains, and flowers carefully grown. Wildlife, monitored by the Order of Unity, creates a drastically different environment than found anywhere else. Winding paths allow Citizens to wander through the garden in the serenity of the space. Audio levels are kept to a minimum throughout the basin. Because of The Vortex below Unity Garden, the black fog is at its lowest concentration allowing for much farther viewing distances than elsewhere in The City.

Around Unity Garden, leading up in seven directions, are ornate stairways representing the seven districts. A pair of massive pillars stands on either side of each stairway and support the mammoth tower above.

### **The City Network**

The City Network (TCN) is a wirelessly accessible bank of data available to the general public. All citizens have access to the dictionary and encyclopedic documents of TCN through their Citizen ID Cuffs. Additionally, TCN holds the entire City Library, which can be accessed from either public or private terminals. The City Library contains books, legal documents, games, movies, television shows, and other forms of media. Some content, especially games, are limited to either powerful private terminals, gained through achieving a certain level of status, or through public arcades intended for gaming.

### **Age of Understanding**

All children under the age of 16 are considered unaccountable to the Laws under the Judges. Before turning 15, children live with their parents, attend public school, and enjoy the entertainment provided to them. On the day of their fifteenth birthday, an Elite Priest of the Order of Ages arrives at the child's home to escort them to the School of Ages for their Year of Understanding. For the next year, the child is educated in the Three Laws and the Tenants. They are also given a series of aptitude tests designed to identify mental strengths and abilities. Through this process, the students develop possible pathways of career advancement.

Upon turning 16, the student graduates through a ceremony of reciting the Ages Meditation Prayer before representatives of the Order of Ages. They pronounce the student as an official citizen of The City, give them their first Citizen's ID Cuff, and assign them to a job, rotation, and Community-Pod. All 16 year olds and above are considered full adults with access to all public spaces.

### **Community-Pod**

Community-Pods are the first living spaces for all citizens. Community-Pods are predominately made up of 16 to 18 year olds. Often, these are the lowest status members of The City. As a result, the com-pod does not necessarily have to be in the district where the residents work.

At 19, each individual may choose to continue living in the com-pod – which places the com-pod into a new category no longer allowing fresh 16 year olds to join – or the individual may choose their own place of residency equal to their status.

### **Marriage**

Marriage is a family structure that has existed since the Founding of The City. Under the Judges, marriage may be entered into under only one condition: if the couple has born children together. When a couple becomes pregnant, they are immediately identified under their citizen registration as married. The marriage is permanent. Marriage ceremonies can be performed in the local Temple if the couple desires.

Forced “marriage” is one of the only offenses which is not protected by the Second Law. If another citizen is found to have forcibly attempted reproduction with another, regardless of status, that citizen will be declared guilty of breaking the First Law.

## **Prostitution**

Because reproduction and marriage are considered sacred and irrevocable under the Law, a business of prostitution has developed, predominately in the Albino District. When one becomes a prostitute, they are permanently prevented from ever producing children. Prostitutes, once they reach 45, have two choices for career advancement. They can either retire early, or become a Matriarch/Patriarch of a brothel if there is a position open.

## **Family Life**

Families are encouraged in The City, as children produced within a controlled rate continue to make The City function. However, there is a strong cultural taboo against having more than two children. At times, Tower Ministries issues a mandatory extension for all active, childbearing families to have a third child to account for a projected fall in population.

Family units are given larger accommodations based on the number of children they have. Children live with their parents till age 15. During that time, they attend school from 8 up. Parents are responsible for providing for their children. At age 15, the children are taken to the School of Ages and the parents are no longer responsible for them. Depending on their relationship, some children maintain contact with their parents while others do not, even going so far as to officially change their name.

Though children are a necessary part of life in The City, children tend to cause issues for the Elites, especially the Enforcers. As children are not subject to the Law, they cannot be punished for breaking it. While children are protected from abuse under the Tenants, Enforcers have been known to beat children caught in nefarious activities without reproof. Children are also prime recruits for rebellious cells within The City. Behavior before age 15 is considered during the aptitude tests.

## **Work**

Work is of extreme importance to The City. Without consistent work from the majority of citizens, The City is in danger of total economic collapse. Since The City is completely self-sustaining, great care is taken in making sure all citizens are producing meaningful work. This is the reason for aptitude tests. Aptitude tests identify possible career paths which citizens can progress along. This not only gives citizens something to strive for, but it places them in a context which they are capable of performing well. Adherence to the established career paths and work outputs is rewarded, while rejection of the system is punished.

At the same time, The City functions with a high priority on leisurely activity. Aside from those jobs which are necessary to maintain life, a major section of the workforce is dedicated to assembling entertainment for the masses. Since the entire city runs in three rotations, every citizen is both required to produce, and allowed to engage in entertainment.

Some items are Occupation-Locked. This means that only citizens in certain careers are allowed to purchase or own these items. A restriction is placed on terminals with high

processing power. These are the terminals required to play many of the more powerful games. Such terminals are occupation-locked to either those whose career is in the game performance or development sector, or those whose job requires better terminal power (ie. Software developers, engineers, designers, etc.)

## **Retirement**

Retirement is available for all citizens, though when they are eligible for retirement varies. When a citizen retires, they are no longer required by the Law to attend a work rotation. Instead, their work rotation becomes a second leisure rotation. Since they are no longer making a paycheck, they are given an allowance by Tower Ministries. The level of status the individual received before retirement determines the amount of this allowance.

Who can retire depends on occupation. Elites of certain Orders – Priests, Enforcers, and Guardians – may retire late in life. Prostitutes can retire the earliest at age 45. Typical retirement age is 70 for most occupations. Some positions, especially those of lower status, do not have retirement ages as the perception is they have not worked hard enough to earn the right for retirement.

Any retired citizen may re-enter the work force at any time, usually with special privileges for the extra work they provide. Such privileges may include shorter work days, greater status, higher wages, or greater freedom in career.

## **Status**

Status is the driving force of The City. It is a complex game combining career, aptitude tests, work ethic, income, family, living quarters, possessions, relationship with Tower Ministries, membership in organizations, personal achievements, childhood record, and other factors. A special Order of Priests, the Order of Status, maintains the complex leaderboard of citizen status. All citizens' status is publically available. Elites are not a part of the citizen status order. Instead, Elites have an internal ranking system.

## **Death**

Death is a ceremonious event in The City. Depending on one's status at the time of death, various funeral types are available. For the typical citizen, the body is cremated and a remembrance ceremony is held in the local Temple. Friends, co-workers, and sometimes family attend the ceremony to remember the things achieved by the deceased. Some possessions indicated by the deceased's will are transferred to others, while the rest is either recycled or auctioned off.

For those that reach the status of Angelic, their ashes are used to create a crystal that is placed in Unity Garden as a part of the Angelic Tree statue in the center of the Garden. For the very lowest of status, there is no ceremony. The body is not cremated, simply discarded into The Vortex. The general population is not aware of this process. From their perspective, the body is simply removed. The ashes of other citizens can be claimed and kept. Unclaimed ashes are also discarded into the Vortex.



## **Districts**

The City is divided into seven districts. Each district has many facilities in common – Temples, Courthouse, Tech Center, News Centers, etc. Aside from these, each district focuses primarily on particular industries.

### **- Centrino**

Centrino District is located in the center of The City underneath The Tower. It is home to Tower Ministries, the governing body of The City, home to the Elites, and the location of Unity Garden. Some of the most notable financial institutions are located here as well as Citizen Registration and other government divisions. Several major gaming and sports championships are held in the district's arena. Here is the home of the Age of Understanding schooling system.

### **- Marino**

Marino District is located to the northeast of Centrino and is the center of shopping and technology. A lot of specialty shops and large department stores are located in this district. Marino's main road through the district center is affectionately referred to as the Main Drag. It is one of the most constantly busy streets in the entire City.

This is where Byron Madigan both lives and works. He is the Tier 1 Clerk at the Marino Tech Center along the Main Drag.

### **- Warf**

Warf District is located to the north of Centrino District and is the primary location of The City's recycling and waste management systems. A special industry of antiques and collectables can be found in the Warf District. Unlike the other populated districts, the Warf district has many single story buildings. This makes for a unique design as the tunneled streets are still the same height as in the other districts. Above the buildings are steel wireframe structures for maintaining the integrity of the Lower City. It is the only district that provides a city view which can be seen by getting on top of one of the buildings. Though viewing distance is still restricted by the fog, faint lights can be seen up to several miles.

The Warf District is home to the current iteration of The Opposition. Oppositions of various types have arisen over the years. This Opposition has micro cells throughout the Warf district running campaigns against the Elites. One of these micro cells hides at Sandy's Hideaways. Danyel is a member of this Opposition.

### **- Albino**

Albino District is located to the southeast of Centrino District and home to the largest concentration of entertainment focused industry. There is a wide assortment of activities to choose from ranging from kid and family friendly to the strictly adult.

The Albino District is also home to many of the Lower City's gangs.

### **- Topal**

Topal District, located to the southwest of Centrino District and the location of food production, maintains a very low population compared to the other districts. It is mostly comprised of vast farming structures where The City's food source is grown. Hot, bright lights are lined along the ceilings of the farming caverns to provide the necessary environment for good production. Because of this it is also the largest energy drain on The City's power, though this is negligible compared to the potential output of The Tower. Above Topal, the entire Upper City has been leveled. Planting and harvesting facilities, called Field Houses, dot the surface. Because of the extreme heat output, the surface above Topal constantly gives off jets of steam.

### **- Humer**

Humer District is located to the northwest of Centrino District and is the major manufacturing hub of The City. Automated conveyer lines work tirelessly throughout all three rotations producing everything from clothing to technology. The majority of workers in Humer are assigned with reassembling and calibrating these factories. New products come and go quickly in The City so constant restructuring is necessary to maintain output. Some specialized factories produce limited edition items and require specially trained craftsmen and apprentices to rotate the factories output on a weekly or even daily schedule.

### **- Collosseu**

Collosseu District, located to the south of Centrino District, is designed for the hosting of major entertainment events including games, sports, special movie feature releases, conferences, races, weddings and more. There are many arenas built throughout Centrino, the largest of which is the Collosseu Pit.

## **Transportation**

There are two primary forms of moving throughout The City. All of the streets are designed for pedestrian movement on foot. When moving within an area of a district, walking is the most effective. When traveling greater distances is required, a complex subway system transports citizens both within and between the districts. A select few are allowed to use Tower Ministries authorized hover vehicles to move throughout the city. These are used to transport Elite Judges or Angelics. A version of these hover vehicles, the hover bike, is used in a popular racing event.

## **Lower Gangs**

Gangs are considered official organizations within The City. They, like the Elites, have their own internal ranking systems. Membership tends to begin with those of lower status as it provides potential for rising status where other venues might have been closed off due to limited career paths. Members of Lower Gangs are still required to maintain the regular rotation schedule.

A special section of the Tenants addresses gang conflict. Gangs may challenge each other in public events. If a gang refuses the invitation to fight, allowances are made for retaliation that would typically be considered breaking the Law. This has been known to go as far as murder.

Byron's friend Stel is involved in a gang that operates out of the Eternal Casino in the Albino District. This gang has a reputation for violent retaliations but very successful gambling deals.

### **The Opposition**

The Opposition is an illegal organization of individuals who seek to overthrow the rule of the Elites and the Law. They see the Law as a plague on The City which restricts citizen freedom. Though the Elites are often locating and destroying specific cells of Opposition activity, there is rarely a time without some form of the Opposition persisting.

Unknown to the citizens and all but the highest ranking Elites, the Opposition is actually run by individuals operating under orders from the Council of Judges. It was discovered early on after the Descent that there would always be those in The City with tendencies towards fighting the rule of the Elites. The Council then formed the Opposition as a means of locating, maintaining, and pacifying those individuals with the tendency. Enforcers and Guardians, unaware of the Council's involvement, are constantly on the lookout for signs of the Opposition. To them, this is a legitimate threat to the stability of The City. The average citizen is generally unaware of or unconcerned with the existence of the Opposition. Occasionally, some groups within the Opposition become highly aggressive. When this happens, anonymous tips find their way to the Enforcers.

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## **The Upper City**

### **Upper City Life**

Upper City Life is very different from that in the Lower City. The surface of The City is dotted with the derelict remains of the pre-Descent civilization. Much of these remains have been either flattened for new development, in the case of The Tower and the surface of Topal District, or left to decay. Few dare to live in the Upper City, especially on account of the endless void of black created by the fog above The City. Most citizens, who are used to living under a ceiling, cringe at the idea of a roofless place.

Even among these conditions, a few individuals eke out a living among the dark streets of the Upper City.

### **Shadowers**

Shadowers. Assassins for hire. These individuals live severely isolated lives apart from all others. Each one functions independently out of an advanced hover bike. These hover bikes provide not only transportation, but food, shelter, and some manner of companionship through their limited artificial intelligence interface. It is a hard life, and one not entered into lightly.

Most Shadowers begin as children involved in an Upper Gang. On the rare occasion, a child from the Lower City can end up involved in an Upper Gang, though most often it is a child born in the Upper City. If a child, before they reach 15, leaves the gang, there are three potential

outcomes: The child joins another gang, the child dies, or the child encounters a Shadower. Depending on the quality of Shadower, the child might be left alone, killed on the spot, or brought to an Operator. The Operator runs the child through a specialized aptitude test and, upon passing with the desired traits, the child becomes a registered Shadower. At this point, the new Shadower is provided with a standard issue hover bike and assigned simple tasks.

Shadowers do not attend the School of Ages. Because of this, they are only somewhat informed of the Laws. They have a great deal of independence and Elites typically do not interfere as the Shadowers form an important element of society. The only Law emphasized is the third Law, Remain. Shadowers must remain in The City, never to attempt crossing the Bridge, and must not enter the Lower City. This second option is occasionally broken, though usually with extreme consequences.

Shadowers are toughened by the conditions of their upbringing. They do not like the competition the others provide which creates strong rivalries. If young Shadowers attempt to compete on the same level as those with experience, a mistake could be fatal.

Occasionally, gang members attempt to break off from the gang to become Shadowers. They try to kill Shadowers and steal their targets from them. These Renegades are considered scum by Shadowers who will kill the Renegades at the first opportunity.

## **Operators**

Operators are unique elements within the Upper City. At one point, every Operator was a citizen of the Lower City. If certain markers are indicated on aptitude tests, the citizen is marked for potential Operator advancement. An analysis of the individual is then conducted at age 35. If there is a need for an Operator in the Upper City, and the individual passes the analysis, they are quietly removed from the Lower City and promoted to an Operator.

Operators are the go between for the Judges and the Shadowers. Most Shadowers remain oblivious to the source of their targets either through lack of interest or intentional ignorance. When a citizen is Judged and found guilty a Serious Infraction, the information about this citizen is passed along to an Operator. The Operator then assigns the target to a Shadower.

Because they are removed from the standard system of status within the Lower City, Operators are granted luxurious living quarters with all of the food and flourish they desire. It is a lonely posting, so one of the points tested for is the ability to exist independently of others.

## **Upper Gangs**

Upper Gangs, like their Lower Gang counterparts, are considered official, sanctioned organizations within The City. As with all Upper City citizens, they are removed from the status ranking of the Lower City. These gangs usually form based on territory. Depending on the area they occupy, the gang might take residence inside a block of buildings, alleyways, old tunnels, or camp in open space. Upper Gangs compete for life and death, unlike the entertainment value often provided by Lower Gangs. They have internal ranking systems.

Upper Gangs tend to be formed around certain ideals. For instance, the Heart's Ashes Gang is built around the acquisition of knowledge. Some Gangs are built around physical strength or skill with a hover bike. This creates a circle of competition where each Gang has strengths and weaknesses towards the others.

The main form of transportation for Upper Gangs, like the Shadowers and Elites, is the hover bike. Occasionally, certain engineer-minded individuals construct larger vehicles out of cannibalized hover bikes.

### **Elite Patrols**

Elites silently patrol the Upper City. The only Elites who serve in this capacity are Guardians. Upper City Guardians are highly trained in the use of hover bikes and pilot the most advanced bikes. Wakers are also occasionally allowed to travel the Upper City but only under special dispensation.

The Elite Guardians have the primary objective of preventing anyone from crossing The Bridge. Patrols are always on watch near The Bridge. If anyone attempts to cross it who is not being pursued by a Shadower, the Elites chase and destroy them.

### **The Bridge**

The Bridge is the only way in or out of The City. To anyone's knowledge, no one has ever attempted to enter The City. Many have attempted to cross it but have been killed by either a Shadower or Elite Guardians. Across the Bridge is the New World, a place cared for and watched over by the Founder, the Architect, and the Engineer. The Founder watches over the New World. The Architect guards the bridge and acts as the guide to the New World for anyone who would renounce the Judges and claim the Founders as their rightful rulers. The Engineer works within The City, guiding individuals into the understanding of the Founders so that they might one day cross The Bridge.

A massive stone stands before the Bridge at the entrance to The City. It is the Founder's Stone and on it is etched images of the Founder, Architect, and Engineer along with the three Laws.

### **The Tower**

The Tower extends high into the sky above the Upper City. It is home to the Order of the Wakers, the Council of Judges, and the training facilities for all branches of the Elites. The general population is not allowed to enter the Tower. Hovering above the Tower is a large geodesic sphere called the Overseer. This is the main power source of The City. The Overseer is designed to absorb the fog. As it does so, it splits the fog into its two base substances. One substance, a light, highly charged gas, is released into the power grid providing for all of The City's electrical needs. The second substance, a thick, black, nearly liquid gas, is brought into processing plants designed and maintained by the Order of Wakers. From here, the substance is converted into raw materials used for all production in The City.

### **Judgment**

When an individual is brought before a Greater Judge and convicted of a Serious Infraction, they are declared a Law breaker. The citizen is removed of their status, position, and declared dead to The City. They are then provided with a standard issue hover bike and sent to the surface. The Judges then pass on a message to the Operators indicating that a new target is

available. The Operators pass on the target's information to Shadowers who being a hunt for the target.

The target, depending on skill with the hover bike, might last for weeks before being caught. If a target encounters a Gang, the gang will have nothing to do with them. Harboring a target could result in the disbanding of the gang and be possible ground for total extermination.

Once the target is caught, a cat and mouse game ensues. Some Shadowers prefer to end it quickly while others enjoy the sport of the chase. In the end, the Shadower wrecks the target's bike and then kills them through their preferred means. If a target takes The Bridge, it is a guaranteed death. On the rare occasion, a target can be very skilled. Targets have been known to get the better of Shadowers and kill them instead. In such occasions, Shadowers will forgo their differences and band together to kill the target. No target has ever lasted for more than a few months.

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## **Byron's Life**

### **Early Life**

Byron Madigan was born in Humer District to his parents George and Helen Madigan. George worked in a hover bike engine manufacturing facility while Helen was one of the special few who possessed a writing license. They cared deeply for Byron and took him often to the Collosseu and Albino districts. Byron, being an introvert, didn't make many friends in the years leading up to age 15. In his early teenage years, he began to feel a little resentful of his parent's "coddling" of him. They responded by becoming stricter. By the time he turned 15, he was glad to leave home for the apparent freedom of the School of Ages.

### **Age of Understanding**

During his Year of Understanding, Byron absorbed the Law. Unlike his parent's stricter rules, the Law seemed to have a greater purpose and goal. It made him feel as though he were part of something larger than himself. Many of the other 15 year olds felt similarly, though this was due in large part to the doping effect of the food they were served. Some with natural immunities to the drug were not as accommodating to the Tenants.

Byron made friends here. Though he remained in contact with few of them after the year was over, it gave Byron confidence in his ability to interact with others. He also began to have occupational aspirations. Byron had a natural love of machines and technology, gained from years looking over hover bike schematics with his father. Though his aptitude tests reflected this, his skills in math did not provide him with career paths into engineering fields. Instead, upon graduation, Byron was assigned to work as a janitor in the Marino Tech Center. He was also given a placement with other recent graduates in a Community-Pod in the Warf District. Here he met Danyel.

### **Marino Tech Center**

Though initially depressed about his first posting, Byron quickly discovered his dream. At the Tech Center worked technology specialists called Tech Masters. These individuals got to work hands on fixing technology of the citizens. It might not have been hover bike

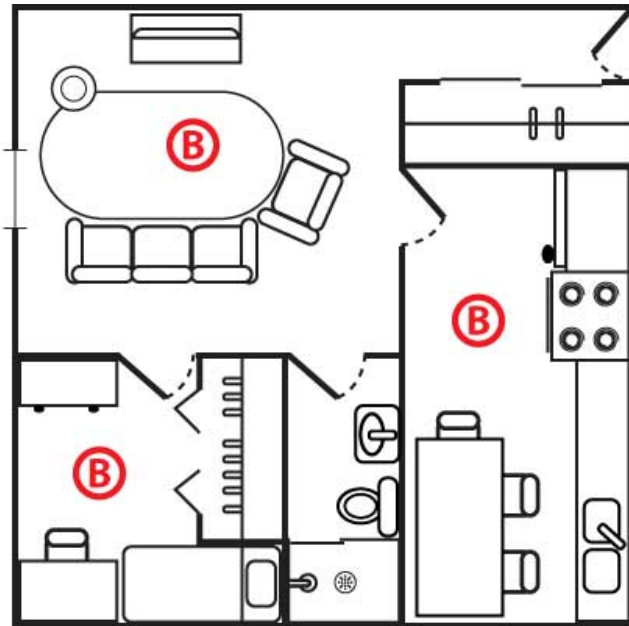
manufacturing, but it was technology that Byron loved. With his mind set on the goal, he worked as hard as he could. At 18 he was promoted to a Tier 3 Clerk. In some respects this job was more difficult than the janitorial position. Often, Byron was set to do menial tasks and help customers work through petty problems which the higher tier clerks had shunted off onto the Tier 3 Clerks. At 19, Byron chose to leave the Com-Pod and took an apartment in the Marino District to be closer to work. Danyel especially didn't want Byron to go, but he felt it was the right choice. At 21, Byron moved up the ranks to a Tier 2 Clerk and then on to becoming the Tier 1 Clerk at 24 due to his innate skill with the various technology throughout the Center. Now he has worked five more years, waiting for a Tech Master position to open up. It was rumored that Tech Master Klyne had applied to join the Elite Wakers. With Klyne promoted, it was only certain that Byron would take his place and finally achieve his dream.

In all of this time, Byron has never traveled to Humer District to see his parents again. It was common practice in The City, but Byron feels bad about not at least making contact once. They left on fairly poor terms and Byron isn't sure they would even be pleased to see him.

## Maps of The City (Under Shadows)

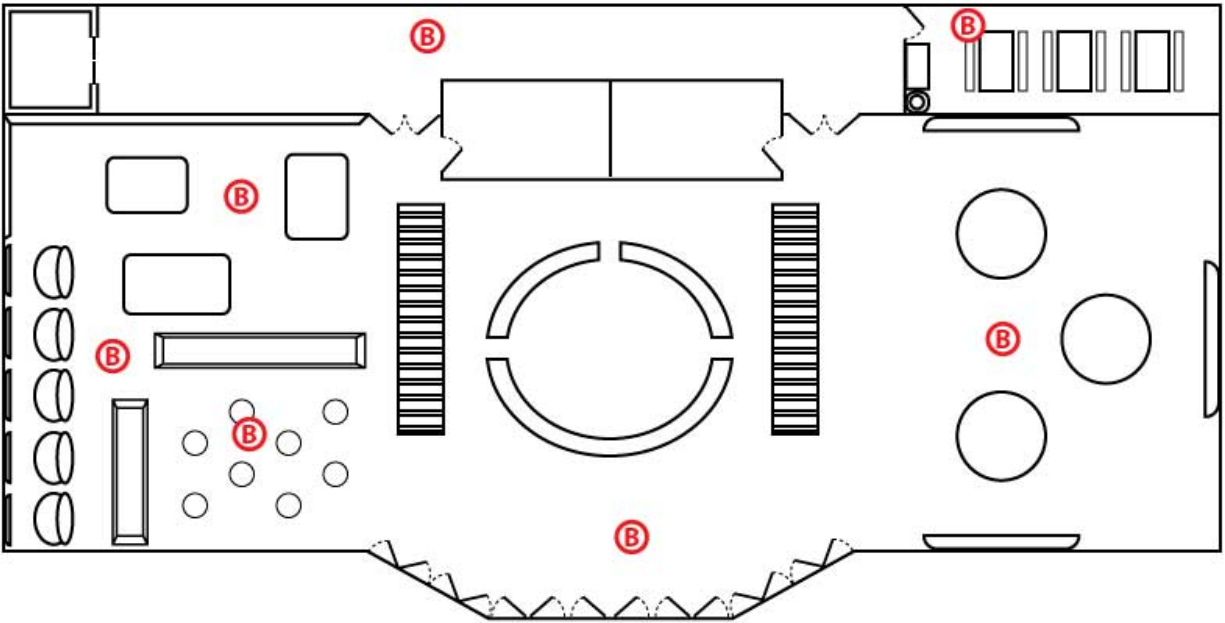
Taking advantage of the HTML and JavaScript features of the Quest 5 Interactive Fiction game engine, *Under Shadows* includes a custom-built map function. The choice to use the map is entirely up to the player. Those who are used to the more traditional form of the Text-Based Adventure Game will likely gravitate towards navigating the world without using the map, while newer players may benefit from having a visual reference to navigating the world.

The maps that follow are displayed whenever the player hits the “Map” button in the Command Bar. The red “B” indicates where Byron currently is in the game space. Each map is context relevant, meaning that, for example, the Floor 1 Map of the Tech Center will appear only while Byron is on the first floor.

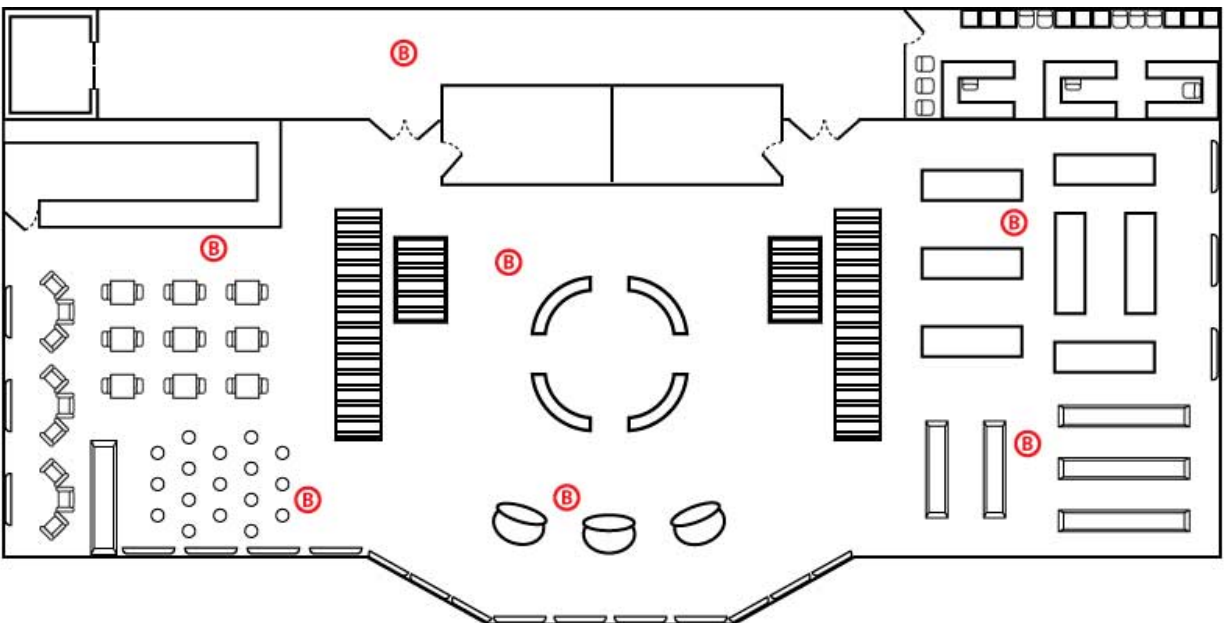


Maps of The City – Image 1: Byron's Apartment.

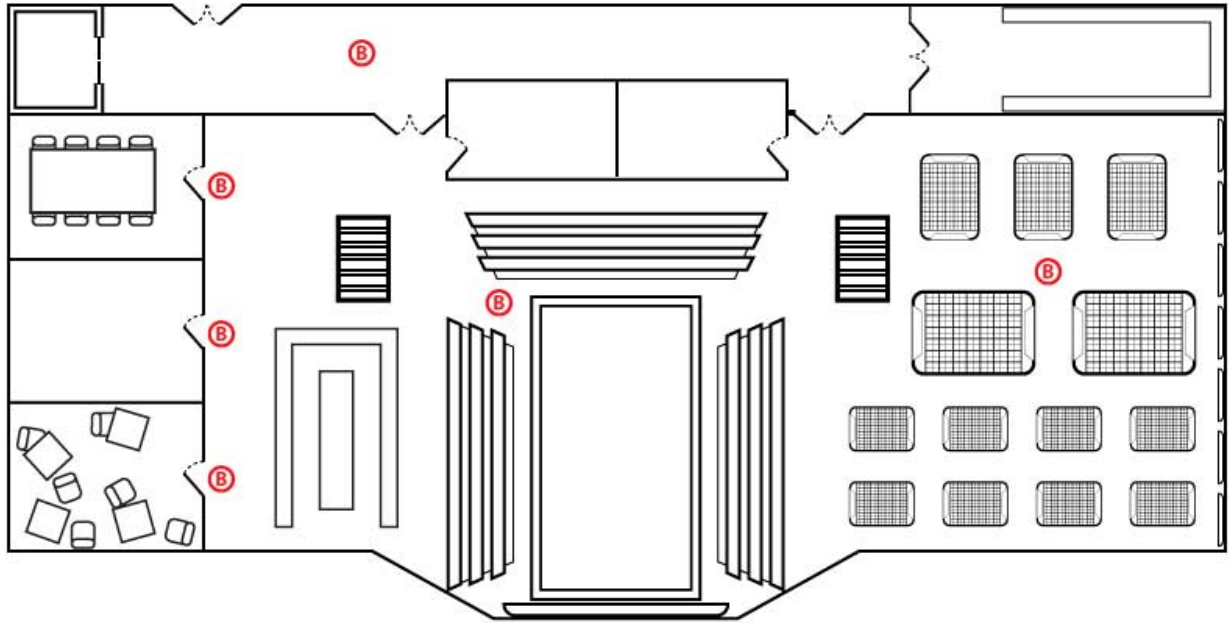




Maps of The City – Image 2: Marino Tech Center Floor 1.



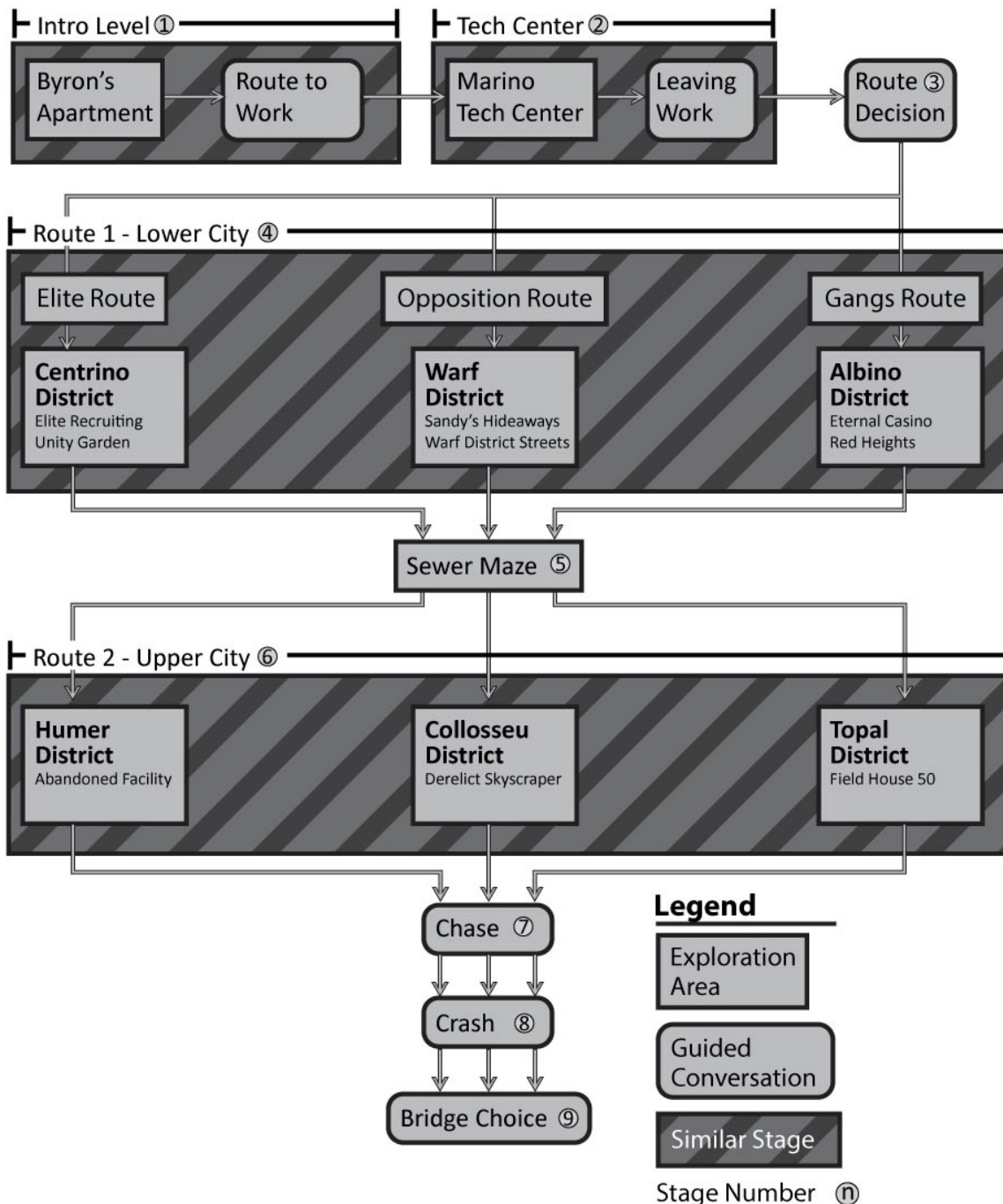
Maps of The City – Image 3: Marino Tech Center Floor 2.



**Maps of The City – Image 4:** Marino Tech Center Floor 3.

# Game Script Summary

## Under Shadows: World Map



Game Script Summary – Image 1: Under Shadows World Diagram.

Under Shadows is composed of nine Levels. The Intro Level ①, takes place in Byron's Apartment establishing some characters, aspects of the world, and the interface. The Tech Center Level ② gives the player a larger area to explore, though limits the player's movement giving it

a constrained experience, which emphasizes the boxed-in nature of Byron's life. This level also explores more of the specifics of the world. At the Route Decision ③, the player chooses which of the three branches the story will play out in. Route 1 ④ follows Byron along the first segment of his branched story. The player is given a larger area to explore in all three cases. All three paths converge at the Sewer Maze Level ⑤. After this the branches split off into Route 2 ⑥. At the end of these levels, which contain more complex puzzles to solve, the paths converge in the Chase Level ⑦. The Chase Level splits off into the brief Route 3 ⑧ and then merge for the last moment/choice of the game at The Bridge ⑨.

----- Intro Level -----

**Apartment Complex (Byron's Room) –**

Summary: Byron awakes to hear a pounding on the door of his apartment. He opens the door and encounters a girl named Danyel. She is an old friend of his who seems to be in big trouble. Through their interaction, he learns about a place called *Sandy's Hideaways*. He helps her to escape out the window. This level is used to introduce the player to the basic structure and mechanic of the game.

Rooms: Bedroom, Kitchen, Living Area

Items: Synth-Rope, Towels

Actions:

- Open Living Room Door
- Talk to Danyel
- Find Synth-Rope in the Kitchen
- Find Towels in the Bedroom Closet.
- Tie Rope to the Light Fixture in the Living Room.
- Open the Living Room Window.
- Talk to Danyel

People to Interact with:

Danyel

**Route to Work –**

Summary: Byron wakes up the following morning. The events of last night seem like a dream until he encounters an Elite Enforcer patrol. They are asking questions about strange events happening during the night. He lies to avoid being caught. He continues to the Subway Station where he gets on a train to the Marino District for his work shift. At the Subway he feels guilty about his actions because of a large relief of the three Laws. He walks through the Ages Meditation Prayer to calm his mind and assure himself that he has done no wrong.

Rooms: Outside Byron's Apartment Complex, Subway

Items: Byron's Citizen's ID, Byron's Jacket

Actions:

- Talk with Enforcer
- Walk to Subway Station
- Byron meditates

People to Interact with:

- Elite Enforcer
- Byron's Thoughts

----- **Tech Center** -----

**Tech Center –**

**Summary:** Byron arrives at work. Today is a special day. Tech Master Klyne is leaving to join the Elite Wakers. As it is payday, Byron, the Tier 1 Clerk, has a good chance of being promoted to that position. He begins the shift by signing into the Employee Terminal. Throughout the shift he receives three assignments:

- To assist Stel, Tier 2 Clerk and Byron's friend, at the Customer Service Desk with phone calls.
- To unload a shipment of stock from the Unloading Dock and put them in their appropriate places throughout the store.
- To fix a broken arcade game.
- (Optional) Byron can fix the Out of Order Game Room.

Byron can also listen to customers throughout the store (feature to be added) and talk with the Tech Masters. After the completion of these tasks, Byron meets Ewey, a Tier 2 Clerk, to set up the Battle Arena. Manager Porto meets them in the Storage Area to promote Ewey to Tech Master. Byron, in a daze, is barely able to focus on the remainder of the day's events. Stel finds Byron at the end of the day and asks him to meet him at the Eternal Casino in Albino District. Byron leaves the Tech Center and heads for the subway station.

**Rooms:** Floor 1 (Entrance, Tech Masters Desk, Customer Service Desk, Main Display, Games Display, Shows Display, Status Display, Service Corridor, Employee Break Room), Floor 2 (Landing, TV Display, Cuff Display, Terminal Display, Accessories Display, Service Corridor), Floor 3 (Battle Arena, Game Rooms 1-3, Arcade, Service Corridor, Unloading Dock)

**Items:** Cart, Stocking Supplies (Box of Accessories, Box of Cuffs, Box of Game Miniatures, Box of Terminals, Box of Status-Locked Accessories), Box of Tools, Paystub.

**Actions:**

- (Optional) Talk to Stel.
- (Optional) Talk to Tech Masters.
- Sign Into Terminal, receive instructions to report to Customer Service Desk.
- Speak with Manager Porto. (dialogue menu, Floor 1 Service Corridor)
- Assist three customers. (dialogue menu, Customer Service Desk)
- Talk with Stel. (dialogue menu)
- Receive new assignment from Porto to unload supplies from Dock.
- Go to 3rd Floor.
- Get Cart form Service Corridor.
- Enter the loading dock through the Service Corridor.
- Talk with Loading Director.
- Retrieve new stock.
- Take new stock to the Service Elevator.
- Go to floor 2.
- Take stock and sort it in the correct spaces. (Terminal, accessories, and cuffs)
- Take stock to Service Elevator.
- Go to floor 1.
- Take stock and sort it in the correct spaces. (games and main display)

- Return cart to Floor 3 Service Corridor.
- Talk with Clerk Ewey, new assignment to repair arcade machine. (dialogue menu)
- Collect tools from Floor 2 Service Corridor.
- Use tools in Floor 3 Arcade to fix the broken game.
- Return tools to Floor 3 Service Corridor.
- Meet Ewey in Floor 3 Storage Area
- Talk with Ewey and Porto (dialogue menu)
- Leave Work

**People to Interact With:**

- Employee Terminal
- Stel
- Manager Porto
- Customers at service desk
- Loading Director
- Ewey
- Customers in store (optional)
- Tech Masters (optional)

**The Old Man –**

Summary: Byron finishes the remainder of his shift in a blur. He can't understand how he was passed up for the promotion. What he had worked and hoped for was gone. At the end of his shift he signs out of the employee terminal and leaves the Tech Center. After leaving, Byron wanders around Marino District for a while. He eventually finds himself on a bench. While on the bench, an old man comes to sit down next to him. The man has an odd conversation with him which ends with Byron telling the man his name but the man leaving without returning the favor. Byron decides to head to the train station.

Rooms: Marino District Street

Items: None

Actions:

- Talk with Old Man

People to Interact With:

- Old Man

**Butcher Shop –**

On the way, he walks by the open door of a smaller shop where a large, apron wearing man (Riggo) is in the process of tossing out a smaller man into the street. Byron ends up in the front of a crowd that starts to form around the commotion. Riggo is yelling at the man to pay him what he owns. The man cowers on the street begging for more time. An Elite Enforcer arrives to monitor the scene. It is clear that the man owns money from a loan. At this point, the player is given a seemingly major choice. They can either step in and use Byron's paycheck to help the man, or stay back in with the crowd. If the player helps the man, the shop owner is unhappy with the situation, but the Enforcer steps in and orders the owner to accept the money. He does so begrudgingly. The Enforcer thanks you for the assistance and recommends that you join the Enforcers. If the player does not help the man, the Elite steps in, orders the man to pay the owner. He cannot and therefore is charged with breaking the Law before being carted away.

Rooms: Marino District - Outside Butcher Shop

Items: None

Actions:

-(Choice) Help man on street or not

People to Interact With:

-Man on street

-Riggo

-Elite Enforcer

----- **Decision of Route** -----

**Train Station –**

Summary: Byron arrives at the Train Station. After the day's events he does not feel like going home to his empty apartment where his mind can do naught but dwell on his lost promotion. Before him he sees three possible paths. He could go to the Albino District to meet his friend and drown his sorrows in the pleasures the district provides (Gangs Route – Albino District), travel to *Sandy's Hideaways* and see if Danyel made it away safely (Opposition Route – Warf District), or go to the Elite Recruitment Center and sign up for the Enforcers (Elite Route – Centrino District).

Rooms: Train Station

Items: None

Actions:

-(Choice) Choose which district to get a ticket to. This influences the rest of the game.

People to Interact With:

-Train Access

**NOTE:** Each path is intended to explore a different part of the culture of *Under Shadows*. All three paths take place in different areas of the city but are designed to converge at several common points. Eventually, they all first convene at the sewer system maze. The sewer system maze is designed to be a challenge to pass through and it ultimately sends the player along different paths which correspond to their earlier choice. The following sections give the rundowns of each path individually till they reach the maze section.

----- **The Gangs Route 1** -----

**Overview Summary:**

Byron arrives in the dazzling Albino District. This district is devoted to the practice of entertainment. He wanders for a while before finally arriving at the Eternal Casino. Stel meets Byron in the lobby of the casino. They join a game of cards before Stel has Byron meet his friends. Stel has been a member of a Lower Gang for some time. He wants Byron to join. However, the gang representative asks Byron to do an extra special job: planting incriminating evidence on a traitor. Byron, compelled on threat of violence, takes the job. He is to enter Red Heights, one of the most well-known brothels in The City, and plant the evidence on the target's clothing while they are occupied with a paid-off prostitute. Byron accesses Red Heights via an External Service Corridor. Here he meets the Old Man again who encourages Byron to act out of his heart. Byron sneaks in through the kitchen. Upon arriving at the room, Byron enters to

see the man preoccupied. Byron must make a choice, to plant the evidence or warn the man. In either case, Byron then must escape back through the External Service Corridor. He is intercepted by a representative of the Heart's Ashes Upper Gang who warns him no to return to the Albino District proper. The representative gives him a key and instructions to use the sewer to reach the Heart's Ashes hideout. Byron, given little choice, complies.

### **Albino District –**

Summary: The Albino District is much different than the other parts of the City. It has been built with white panels that glow slightly in an effort to combat the effect of the black fog, though it does not improve sight much. Byron finds himself in a stream of constantly moving people. The Albino District is the only place of its kind and many of those working third rotation, like Byron, have come to enjoy their rotation off while those working second rotation are moving towards the train station to sleep before work. Amidst the white panels are hundreds of glowing neon signs and tv screens advertising the numerous places for gambling, playing games and sports, watching movies, eating food, and shopping for luxury items. The noise of the crowd ricochets off of the ceiling and fills the whole cavern with an endless ruckus. The player is given the freedom to move about the area some and explore. The game prevents the player from entering any other casino than the *Eternal Casino*, but does allow for some exploration. Additionally, the player is able to enter the lobby of *Red Heights*, the multi-story brothel. Byron will not engage in the activities there but the player is able to learn about how the system works. Exploration is entirely optional and provides nothing but deeper understanding of the world.

Rooms: West Eternal Spring, Southwest Eternal Spring, Southeast Eternal Spring, North Eternal Spring, Red Heights Lobby, Outside Eternal Casino, North of Eternal Casino, South of Eternal Casino.

Items: None

Actions:

- (Optional) Exploration, mostly looking/reading
- (Optional) Enter Red Heights Lobby.
- (Optional) Talk to Red Heights Lobby Attendant
- (Optional) Examine External Service Corridor Door
- Enter the Eternal Casino

People to Interact With:

- Red Heights Lobby Attendant

### **Eternal Casino –**

Summary: Byron arrives at the Eternal Casino. It opens to a large main room. A second floor balcony lines the perimeter. Upper floors hold numerous meeting rooms and rows of simple games of chance while the main floor is dominated by tables of card players and complicated games of chance. Various food stands litter the scene. The space has been designed to change based on what games are trending. Stel from work arrives and invites you to play at a card table with him. The player must make several choices throughout the game. This includes a decision to cheat. Following the game, Stel invites Byron to come meet some friends of his.

Rooms: *Eternal Casino* Lobby, Card Table, Stairs

Items: None

Actions:

- Talk with Stel



- (Choice)Playing Cards
- Leaving with Stel to meeting room

People to Interact With:

- Stel
- Card players

**Lower Gang Assignment –**

Summary: Stel and Byron meet with an organizer within the Poppy Gang which claims to control territory in the Albino District. Stel, wanting to help Byron after what happened at work, offers a chance of starting something new. Gangs have influence to help individuals acquire a legal change in career. (Note: Gangs are considered legal organizations so long as their members follow the Law.) The player is given the choice to guide Byron to join the gang, remembering his frustration with the day's events, or to refuse and continue on with his normal life. If the player chooses for Byron to join the gang, the organizer is pleased. If not, the organizer, upset with Stel, pulls out an electro-rod and suggests refusal is a poor choice. In either case, Byron coerced into a trial to prove his worth. The organizer gives him the task of planting false evidence on a man who betrayed the Poppies in favor of another. The evidence would implicate the man in certain conspiracies against the Elites. Byron is not keen on the idea, but the organizer suggests that it would be unhealthy for Byron to decline. Byron understands the implication. His assignment is to infiltrate the *Red Heights*, find a way into room 314, and plant the evidence on the man's clothing who will be preoccupied by a prostitute, an associate of the gang's. The means are up to him aside from being provided access to a service corridor next to the *Red Heights*. Stel gives a mournful glance to Byron but says nothing. The task must be completed alone and failure would be frowned upon.

Rooms: Meeting room

Items: None

Actions:

- Talk with Stel and organizer
- (Choice) Agree to join the gang or not

People to Interact With:

- Stel
- Poppy Gang organizer

**Getting Inside Red Heights –**

Summary: Byron is left standing outside the *Eternal Casino* wondering what he's gotten himself into. There is no way to back out now. The train station will be watched and returning to the casino without completing the job would potentially put him in serious trouble. The player may enter the brothel from the main lobby but cannot gain entrance because each guest is personally escorted to and from their room. The External Service Corridor entrance is accessible to the side of the brothel, a man let's Byron in. In the External Service Corridor, Byron encounters the Old Man sitting on a bench by himself amid the various heaps of trash. He talks to Byron for a moment, exchanging pleasantries while Byron nervously replies. The old man reaffirms that Byron is a man which a choice ahead of him. He tells him to tackle it with his heart, to do what he believes to be the right thing to do. Byron turns to walk away then turns back to ask his name again. When he turns to look back, the man and the bench are both gone. He arrives at the back kitchen entrance of the *Red Heights*. There is a bustle of activity from various cooks and kitchen

aids moving things into and out of the swinging double doors, either loading or unloading things or disposing of garbage in large bins. A set of kitchen aid clothes sits on a line not far from Byron's position in the alley but there are too many eyes to get them without being seen. He picks up a piece of broken stone and throws it at a stack of frozen fish. The stack topples and the pack of cats hovering around the edges of the activity leap into the fray for a free meal. In the ensuing chaos Byron grabs the garbs and dawns them. The madness is starting to return to order as he slips through the doors behind several other aids.

Rooms: West Eternal Spring, Southwest Eternal Spring, Southeast Eternal Spring, North Eternal Spring, Red Heights Lobby, Outside Eternal Casino, North of Eternal Casino, South of Eternal Casino, External Service Corridor, Outside Kitchen

Items: Stone, Kitchen Aid Clothes

Actions:

- (Optional) Talk to Lobby Manager to find out about getting a room
- Enter External Service Corridor
- Talk to Old Man
- Pick up stone
- Throw stone at fish
- Take clothes
- Enter kitchen

People to Interact With:

- Old Man

## **Red Heights –**

Summary: Byron find himself amidst the insanity of the kitchen. It is incredibly ordered, but loud, hot, filled with many pungent smells, and overwhelmingly active. Byron starts to head towards the entrance into the main part of the building when a kitchen manager stops him. The aid asks him his current task. The player chooses a reply, but in any case the aid tells him its unimportant and gives him a cart of food to deliver to floor three. He shoves a key pass into Byron's hand and tells him to get the move on and return the key to him after coming back to the kitchen. Byron seizes the opportunity and takes the cart of food out to the service elevators. At floor three he finds room 314. The key card opens the door. Inside the luxuriously decorated room he finds the man, presumably the target, distracted on the bed with his back towards the door. The woman sees Byron instantly and grabs the man's head to pull it in for a kiss. This confirms the target. Byron has only a few moments to make his decision. The player must make a choice between planting the evidence in the man's clothing or warning him and letting him go. If the player chooses to plant the evidence, Byron stuffs it into the coat pocket and then quickly leaves the room. If Byron warns him to get out, the man is startled but not surprised. He flees the room, leaving behind the knowledge that his new gang will be sure to get rid of Byron after dealing with the Poppies. The woman sits back on the bed and lets Byron know just how much of a dead man he is. In either case Byron makes a quick escape through the kitchen.

Rooms: Kitchen, Service Elevator, Third Floor Hallway, Room 314

Items: Cart, Key Card

Actions:

- Leave the Kitchen
- Talk to Kitchen Manager
- Acquire Cart and Key Card

- Ride the elevator to the third floor
- Enter Room 314
- (Choice) Plant the evidence or warn the man
- Flee building through kitchen and service corridor

People to Interact With:

- Kitchen Manager
- Gang Member/Prostitute

**Escape to the Sewers –**

Summary: Byron returns down the alleyway that he came from. He turns to head towards the gate when a voice stops him, “I wouldn’t go that way if I were you.” He turns to see a man in a brown suit standing behind him. He implicates Byron in the events that just took place as though he knew very well what happened. If Byron spared the man he offers praise, if Byron planted the evidence he offers subtle regret. In either case, the man lets Byron know that returning to the Albino District proper will likely end in his death either by Elites or by gangs. He identifies himself as the representative of the Upper City Gang Heart’s Ashes, said with obvious superiority to the gangs who operate within the Lower City. He offers Byron a new life in his gang if he can prove himself. No more subversion, just a puzzle of logic and stamina. He bends over and opens the entrance to a manhole. He says there is a way up to the surface if he can find manhole F12 and hands him a metal key. This will lead Byron to his gang’s hideout, where another representative will be awaiting his arrival. Byron, realizing his own tenuous situation asks only a few questions and then enters the manhole, which the other locks behind him.

Rooms: Service Corridor

Items: Metal Key

Actions:

- Try to leave the Service Corridor
- Talk with Heart’s Ashes Representative

People to Interact With:

- Heart’s Ashes Representative

----- **The Elite Route 1** -----

**Overview Summary:**

Byron travels to the Centrino District. He finds his way to the Elite Recruitment Center. There he speaks with an Elite Priest who asks for his Citizen’s ID. The Priest thanks Byron for his desire to apply but that his tests did not indicate his ability to serve with the Elites. Byron, slightly disappointed, turns to leave. As he is heading towards the door, he is pulled aside by an Elite Guardian. The Guardian sizes him up and asks why he’s interested in joining the Elites. Byron tells him of his troubles at work and how he saw an Enforcer serve the Law. The Guardian asks some questions then offers Byron a deal. He has a mission that he needs a non-Elite to do for him. If Byron is successful in this mission, the Guardian will personally place Byron under his tutelage, a high honor and much higher position than his current status. Byron accepts the mission which is to follow a shop owner who is suspected of vandalizing official promotions of Tower Ministries. He must merely track down, follow, and witness the man engaging in acts of vandalism. Byron does this and the player makes a choice to either tell the

truth and commit the man to breaking the Law, or lie and save the man. In either case the Guardian thanks him for a job well done. He also notifies Byron that, as of their last meeting, the Guardian would soon be returning to the Upper City. He wants Byron to come along and serve as his assistant. The task is to infiltrate the hideout of a group suspected of terrorist activity within the City. In order to reach them, someone must sneak in and open the gates to the facility. Any direct show of force to break in will alert this group and send them into hiding. To this end, the Guardian charges Byron to use the sewer system to find a way into the facility in the Warf District. Once there, he is to open the gate and let the Elite's in. Byron accepts, is given a metal key, and enters the sewers.

## **Unity Garden –**

### **Summary:**

Byron arrives at the Centrino District main hub. It is very busy with the changing of the rotation. People in all manner of suits, uniforms, and outfits stream around him. Above him, and as far as he can see in any direction, is the base structure for The Tower. In the very center of the district, the ground dips down like a bowl. At the bottom of the basin are ponds and an arrangement of various colored plants and trees that form Unity Garden. It is the largest garden in The City and the only place where wildlife and plants are cared for this intentionally. Here the park is carefully maintained by the Elite Priest Order of Unity. Seven stairways run down into the basin, representing the seven districts. A pair of massive steal pillars stand to either side of each stairway. The player is given freedom to explore the bowl and the park. Near the top of the Centrino District stairway is the Elite recruiting station. At the top of the other stairways are various establishments representing the interests of each district.

**Rooms:** North Unity Garden, East Unity Garden, South Unity Garden, West Unity Garden, Central Unity Garden, Stairway (one for each district), Top of Stairway (one for each district), Elite Recruiting Center.

### **Items:**

### **Actions:**

- (Optional) Explore the area
- Go to Elite Recruiting Center

### **People to Interact With:**

## **Elite Recruitment Center –**

### **Summary:**

Byron enters the Elite Recruitment Center lobby. There is a waiting area with seating space for up to fifty people and a desk behind which sit several Elite Priests handing administrative duties. There are about twenty students, still wearing their graduation uniforms from the School of Ages, sitting in the lobby, presumably waiting to enter the Elite Academy, another years' worth of schooling. Byron walks up to the desk and inquires as to him joining the Elites. The Priest runs his records but it doesn't seem that Byron qualifies for potential promotion to the Elites. Byron is turning to leave when he encounters Guardian Tront. Tront had been listening to the inquiry and ask Byron to take part in a special task. If Byron does well, Tront would consider taking Byron under his personal tutelage. He asks Byron to locate and track down a certain individual to discover whether allegations of sedition are true or not. Byron agrees and is sent to look for him in Unity Garden.

**Rooms:** Recruitment Center Lobby

Items: None

Actions:

- Talk with Priest
- Talk with Guardian Tront

People to Interact With:

- Priest
- Guardian Tront

### **Unity Garden –**

Summary: Byron leaves the recruitment center and heads to the top of the stairs of the Centrino District overlooking Unity Garden. He goes down into the garden and wanders for a while. Before locating the individual in question, he encounters the Old Man again sitting on a bench in a secluded part of the garden. Byron talks with him briefly. The Old Man asks Byron to be careful, as the path ahead is dangerous. Byron is bothered by this, but just then he spots the man he's looking for. He stands up to start following him, but upon looking back the Old Man has vanished. Moving along Byron stalks the individual, trying to see if he will commit any acts of sedition. At one point, the individual sits down, seemingly waiting for something. Byron has to find a way to watch without being seen. A bench on the opposite side of a hedge grants the view. Byron watches. As soon as the area clears of other people, the man gets up and defaces a statue depicting several Elites. He then runs off. Byron, armed with this knowledge, returns to the Recruitment Center.

Rooms: North Unity Garden, East Unity Garden, South Unity Garden, West Unity Garden, Central Unity Garden, Stairway (one for each district), Top of Stairway (one for each district), Elite Recruiting Center.

Items: None

Actions:

- Walk through Unity Garden
- Talk with Old Man
- Follow Seditionist
- Find hiding place
- Watch Seditionist
- Return to Recruitment Center

People to Interact With:

- Old Man

### **Elite Recruitment Center –**

Summary: Byron returns to speak with Guardian Tront. The Priest at the desk directs Byron to a small room where Byron waits for the Guardian. Byron considers how to use the information he possesses. Tront arrives and asks Byron to give a full account of the situation. The player can either choose for Byron to tell Tront the truth, or lie to protect the man. If the player chooses the truth, Tront congratulates Byron on passing his test. He says that Byron has a chance for great things with the Elites. If Byron lies he tells Tront that the man did nothing, but that Byron saw a defaced statue so it must not be him. Tront seems disappointed. In either case, Tront tells Byron of his new assignment. A larger organization has been working to undermine the authority of the Law and the Elites. Tront is going to be returning to the surface soon to mount further operations against this group. He needs Byron to access a derelict facility which they believe is

being used by this group. To do this, Byron must use the sewer system. Once inside, Byron needs to open the gates so that Tront and his Guardians can arrest all involved. Byron agrees. An escort takes him to the appropriate sewer access and gives him a key and the number for the sewer exit (Z932).

Rooms: Recruitment Center

Items: Metal Key

Actions:

- Talk with Tront
- Enter the Sewer

People to Interact With:

- Tront
- Escort

## ----- The Opposition Route 1 -----

### **Overview Summary:**

Byron travels to the Warf District. It takes him some time to find the antique shop. Unlike most of the stores in the Marino District, the shops in the Warf District are smaller and usually owned by individuals or families. He eventually finds his way to Sandy's Hideaways. Once there he meets the owner, Sandy, an older man who is glad to see Byron. He calls out Danyel. She's very grateful for what he did for her. He invites him into a back room where she shares some of what she's been up to. He learns a story about the Laws being misinterpreted by the Elites and how they do all they do to keep the population under control. Byron, though skeptical, agrees to help if he can. He is sent on a task for Sandy to deliver a package to Rolland, another member of the so called Opposition. He must avoid any contact with Elites on the way there. He discovers along the way that the item is a part to a bomb. The player chooses to either destroy the core of the bomb or leave it alone. He delivers the bomb to Rolland. Rolland thanks him (before looking at the contents) then sends him back to see Danyel. If the bomb goes off, Danyel sends Byron through the sewer system and tells him to meet them at the Collosseu District. If the bomb does not go off, Rolland nearly gets caught in the attempt to use the bomb. He signals the group to get out quickly and Danyel again sends Byron off in the same fashion.

### **Meeting Again in the Warf District –**

Summary:

Byron gets off the subway at the Warf District proper. He'd never heard of Sandy's Hideaways before, but much of the commerce in the Warf District is made up of small shops. He asks around for a while before finally getting a lead. After a walk, with a few stops for additional directions, Byron arrives at the shop. It's a small two story building with the bottom floor the shop and the top floor a living space. Byron is welcomed by Sandy, the owner. Sandy is a grey haired man of a cheery disposition. He invites Byron to take a look around the store. He says that he was looking for Danyel, if she's in. He dodges at first but, once he learns Byron's name, he calls her out. Danyel hugs Byron and thanks him for earlier. The two go into a back room and talk. He inquires about the Elites looking for her. She tells him about a mission she was on. Then she explains that there is a story shared among her and her friends that the Laws are made up by the Elites to take control of The City. They are trying to get rid of the Laws and the Elites

to bring about a new day for The City. She asks that Byron help them. He expresses some hesitation but agrees. She asks Sandy if there is anything Byron could do. Sandy gives Byron a task to take a package to another “Opposition” member named Rolland at an apartment complex. Danyel gives Byron a code for a Service Corridor that might help him to avoid the Elites.

Rooms: Warf District Proper, Warf District Streets, Sandy’s Hideaways, Back Room

Items: Package for Rolland

Actions:

- Travel to Sandy’s Hideaways
- Talk to Sandy
- Talk to Danyel

People to Interact With:

- Sandy
- Danyel

## **Delivering the Package –**

Summary:

Byron leaves Sandy’s Hideaways, package in hand. The player must navigate Byron through the city while avoiding going anywhere there is an Elite presence. There is only one pathway through the city. Towards the end, Byron must access the Service Corridor in order to avoid the Elites. Once in the corridor, he encounters the Old Man again. He chats with Byron for a little while. As Byron is ready to move on, the old man calls out, “you might want to consider looking in that box you’re carrying.” Byron turns back and the old man and the bench are gone. Curious, Byron opens the box. Though he’s not a skilled engineer, he knows enough about technology to put together that these are components to a bomb. One piece in particular would serve as the core. The player must now choose whether or not Byron closes the box and moves on, or removes and damages the core to prevent it being usable. In either case, Byron leaves the service corridor and proceeds to the destination at the apartment complex.

Rooms: Outside Sandy’s Hideaways, Streets (various locations), Service Corridor, Outside Apartment Complex.

Items: Box/Bomb core

Actions:

- Move through the city
- Access the Service Corridor
- Talk with Old Man
- (choice) Destroy bomb core or leave alone
- Leave Service Corridor
- Move through the city
- Arrive at the apartment complex

People to Interact With:

- Old Man

## **Meeting Rolland –**

Summary:

Byron arrives at the apartment complex. He enters the building and, only a few feet inside, is intercepted by a man. He says his name is Rolland and that the package Byron is carrying is for him. Byron gladly turns it over. Rolland, a bigger man by far, sizes up Byron. He approves of

Byron's style with avoiding the Elites. Rolland indicates that he has another assignment to take care of but tells Byron that they will see each other again. Byron returns to Sandy's.

Rooms: Apartment complex lobby

Items:

Actions:

- Talk with Rolland
- Return to Sandy's

People to Interact With:

- Rolland

## **Explosion and Sewer Escape –**

Summary:

(If Byron did not disable the bomb) As Byron arrives at Sandy's, a loud explosion rings throughout the caverns of the Under City. Sandy and Danyel run out of the shop. Danyel looks at Byron, then at Sandy. She realizes that Sandy had given Rolland bomb pieces. She expresses her frustration towards Sandy. Then confronts Byron about whether he knew of it or not.

(If Byron disabled the bomb) As Byron arrives at Sandy's, Danyel runs out and hugs him tightly. She tells him that Rolland radioed in to tell them that the bomb didn't go off as he'd planned. She suspected that Byron had something to do with it, which he confirms. Sandy comes out looking grim. Rolland called back right after Danyel left. He indicated that his attempt got some attention and the Elites were on the move all over the district looking for him. They had to split and regroup as soon as possible.

Danyel, recognizing that things are no longer safe, she ushers Sandy back inside then tells Byron he's going to need to flee to the Upper City and make his way to the Collosseu District. They have a safe place set up in booth 52 at the race track. Sandy emerges from the shop and hands Danyel something then runs back. Danyel turns again to Byron and gives him a key. She instructs him that this key will give you access to manhole O3 in the Collosseu District. Then she directs him to lift up the lid to a manhole in the ground. Byron goes through it and she closes it behind him leaving him in the dark of the sewer.

Rooms: Outside Sandy's Shop

Items: Metal Key

Actions:

- Talk with Danyel
- Go down manhole.

People to Interact With:

- Danyel

## **----- The Sewer Maze -----**

### **Overview Summary:**

The Sewer Maze is a logic puzzle where the player must explore, learn how different sluice gates, keys, and levers operate together in order to find the exit that they are looking for. The maze itself is the exact same for each player, but players must learn to manipulate the systems in



order to go from where they start (which is different for all three), to where they want to go (which is different for all three). All three segments move through an area from which Byron can see the Vortex. Hints are made about the history of The City via murals and signs. At the end of each of these paths Byron meets the Old Man once more. He inquires as to what Byron has learned to this point. He offers no suggestions as to what is true, but encourages Byron that many things may not seem as they at first appear.

----- **The Gangs Route 2** -----

**Overview Summary:**

Byron emerges, smelly from the sewers, into an alleyway. He meets the Heart's Ashes gang and is promptly taken to their leader, Hallburk. Hallburk explains who he is and what his gang is about. He also informs Byron that he's been officially reassigned to his gang. Hallburk shows him The City as it exists above ground. Byron struggles with the vast expanse of blackness above him. Hallburk explains why he recruited Byron – namely that Byron's involvement in the Lower Gang was unfortunate, and that his skill at completing the task showed promise. He then asks Byron to be a part of a team he's sending to the Topal District to learn about a piece of technology he's interested in acquiring. He receives a hover bike. They travel to Topal, the food district. On the surface are large warehouses. Byron investigates and finds a food farm where the city's food is produced. He discovers that a primary ingredient used in the food served to students undergoing the Age of Understanding is what creates this special technology. The technology is added to hoverbikes to create a cloud of confusion. It prevents anyone from being able to follow the bike or remember its location. In weaker doses, this material is put into food to make the teens more docile. He is caught by an Elite Waker who is going to arrest him and have him sent to the Tower for Judgment. The Waker scans his Citizen's ID and find out that he's already been judged, laughs, and lets him go knowing a Shadower will undoubtedly kill him before long. Byron then gets on his bike to return to the gang. En route, he is intercepted by a Shadower.

**Heart's Ashes –**

Summary: Byron emerges from the sewage system into a wide street. He replaces the manhole cover and looks around. The lighting is very low here, only a few street lamps cast a yellow glow. Byron looks up and sees a great expanse of black above him. The vast openness overcomes him and he falls to the ground with intense motion sickness. Disoriented, he doesn't notice the hoverbikes until they are upon him. Unlike the black ones the Elites occasionally use in the Under City, these three are custom designed, each bearing the logo of a heart sitting in ashes. One of the riders helps Byron to his feet. He is escorted down an alleyway and into the heart of the gang's establishment. Here he is brought to a bathroom where he is able to clean up and put on new cloths. He then takes an elevator down to meet with the gang's leader Hallburk.

Rooms: Street, Bathroom, Skyscraper Lobby

Items: None

Actions:

-explore Skyscraper Lobby

People to Interact With:

-Gang Representative

## **Hallburk –**

### **Summary:**

Byron arrives at an ornate hallway with a red, gold trimmed carpet and pictures hanging on the walls. In the next room he finds Hallburk. Hallburk, a man who prizes reason and knowledge, congratulates Byron on finding his way here. He explains some things to Byron, such as why he was recruited, some history of the city and how the Upper City functions as well as optional stories (The Gang's History, who is the old man on the bench, ???). After they talk, Hallburk explains that, to him, the greatest currency is knowledge. The acquisition and masterful use of knowledge is the focus of the Heart's Ashes Gang. Now that Byron has asked so many questions, he owes Hallburk a favor. He tasks Byron to join two of his gang members to discover the secret behind a new Elite technology that Hallburk has been looking for.

**Rooms:** Ornate Hallway, Hallburk's Quarters

**Items:**

**Actions:**

**People to Interact With:**

-Hallburk

## **Traveling to Topal –**

### **Summary:**

Byron is connected with the two gang members in question. He gets outfitted with a hoverbike and a piece of technology that embeds itself temporarily in the bone just over the ear. Through this, Byron is able to communicate with Ash, an artificial intelligence computer database designed by Hallburk. Ash gives Byron some basic instruction in how to use the hoverbike before the three set off on the mission. They cover a lot of ground across The City; Byron catches glimpses of it as they travel. Finally, they arrive near their target and use the bikes to ascend a building. Here they park. One of the others launches cables to form three zip lines to three different facilities. They have to proceed this way because the Under City of Topal District is a huge cavern where food is produced. They use massive lights to make things grow. This causes the entire surface of the area to be very hot. All surface buildings are suspended on metal structures. Each of the three takes a facility. Byron uses his zip line and lands on the roof of a warehouse.

**Rooms:** Hoverbike, Journey to Topal District, Top of Building

**Items:**

**Actions:**

-Drive hoverbike

-Jump on zipline

**People to Interact With:**

-Ash

-Gang Member

## **Food Production Facility –**

### **Summary:**

Byron climbs off of the side of the building (Warehouse 9) and drops to land on a walkway. He must investigate the facility to try and identify the secret technology. As he searches he discovers a building called Warehouse 10. This is a control room for the upper facility which is only used for training and emergencies. He finds books and manuals which describe the purpose

of the facility. Namely, the food produced and harvested here is used at Centrinio District for those going through the Age of Understanding. All food is required to be treated with something called Substance 15-30 which “encourages the attention and retention of students.” Ash reports on this substance as a controlling chemical designed to force students undergoing the Age of Understanding to be more docile and therefore more likely to learn and adhere to the laws. Byron feels disgusted at the idea. He also discovers that the way into Field House 50, a possible location of the secret technology, is sealed by security doors that will only open with either a valid ID or when there is a total pressure failure with the tanks. Byron must then proceed to disable all six tanks in order to override the door.

**Problem:** There are six different colored valves which hold coolant for the tanks. Each tank has a combination of valves on it. Byron must use the valves to put the temperature in a failsafe zone on all six tanks. Once all six are in the failsafe zone, he can disable them all at once from the control room.

Maybe just have Byron turn the valves on each one, not solving for a specific puzzle.

**Rooms:** Warehouse 9, North of Warehouse 9, South of Warehouse 9, Warehouse Walkway, South Warehouse 10, Warehouse 10, East Warehouse 10, In front of Tank 45/46/47/49, Tank 43/44/45/46/47/48.

**Items:** Wrench, Zip Line Attachment

**Actions:**

- Read Manual
- Search Tools
- Get Tools
- Turn valve
- Shutdown Pumps
- Enter Field House

**People to Interact With:**

- Ash

## **Field House 50 –**

**Summary:**

Once disabled, the safety doors of Field House 50 are released. He can gain access. Inside, he discovers a bay full of docked harvesting vessels. Far below, he can see fields of blue, yellow, and red. A walkway runs around to a control room. Here Byron attempts to access a console. Just then, he gets word that one of the other two gang members has discovered some information concerning the secret technology. They are encouraged to return to Heart’s Ashes HQ. Byron turns to leave and encounters an Elite Waker. The Waker, furious with Byron’s presence and actions, IDs him, with the intention of taking him to Tower Ministries for judgment. He then laughs hauntingly when he discovers the Byron has already been judged and found guilty. He escorts Byron back to the zip line and lets him go, knowing that Byron will soon be hunted down and killed by a Shadower.

**Rooms:** Walkway, Control Room

**Items:** None

**Actions:**

- Enter Control Room

- Talk with Elite Waker
- Return to rooftop

People to Interact With:

- Ash
- Elite Waker

## **On the Roof –**

Summary:

Byron returns to the roof and gets ready to enter his hover bike. Neither of the other two gang members have returned yet. Someone speaks to him, startling his advance on the bike. It is a woman, wearing a back jumpsuit and helmet with crimson accents. She identifies herself as a Shadower named Suza. In good sport, she gives Byron the chance to run. Byron jumps in the hover bike and attempts to escape.

Rooms: Rooftop

Items: None

Actions:

- Talk with Suza
- Flee on hover bike

People to Interact With:

- Suza

## **----- The Elite Route 2 -----**

### **Overview Summary:**

Byron emerges inside the abandoned facility and must explore the area in order to open the gates and let in the Elite forces. While he is able to initiate the operation to open the doors, the plant's generator is offline. Due to this, there is no response from the locking mechanism. He must proceed further into the facility in order to reactivate the power supply. Upon doing this, he encounters members of the Opposition. They are not part of the Warf District cell (Danyel and company). They are highly militant. Byron must find his way to the generator room and reconnect the power to the main gates. When he does so, a member of the Opposition finds him. Realizing it's too late, she gives Byron the chance to flee, suggesting that the Elites will kill Byron anyway once this is all over. Byron takes the hover bike offered and runs while the Elites bear down upon the facility.

### **Humer District Derelect Production Facility –**

Summary: Byron unlocks the manhole cover, climbs out of the hole, and covers the lid. He takes a look around. He is in a small alleyway between a high wall and a two story building. The top of the wall gives off a faint green glow. As he looks up he sees the great black expanse above him and has several moments of intense motion sickness. Recovered, Byron walks out into the main facility proper. The Large Gates into the facility are to the west, the building behind which Byron emerged is to the north. What appears to be the main production building lies to the east. To the south is a series of smaller, arch topped buildings all connected with a conveyor belt to the main building. Byron can explore this area. The Gates have no visible unlocking system near them. There doesn't appear to be any way into the main building save for

the door for the conveyor belt, which is closed. Byron uses the catwalk to enter the smaller building to the north.

Rooms: Derelect Production Facility Proper, Gates, Shed 1-5, Conveyor Belt Door, Main Production Facility Sealed Entrance, Control Building Catwalk.

Items: None

Actions:

- Explore the Facility
- Enter the Control Building

People to Interact With: None

### **Control Building –**

Summary: Byron enters the second floor door of the Control Building. A stairway leads down to the first floor. The second floor is a wide space full of old terminals with lots of levers, dials, switches, buttons, and lights. Most of the terminals are completely dead and unresponsive. Byron is able to get a response from one but it uses a rudimentary interface which needs a specific command in order to operate. Byron goes down to the first floor. It is a basic barracks area full of plain bunk beds. The whole space looks deserted. Byron finds a thick operations manual and a tool box. He uses the manual to attempt to open the door to the facility. The terminal responds by indicating that the door access has been disconnected from the power generator in the main production facility. The door opening sequence will remain on standby until power is restored. Byron then attempts to activate the conveyor belt outside. He sees lights turn on along the conveyor as it begins to activate but then the terminal responds that the conveyor belt is damaged. One of the segments is indicating a red flashing light. Byron, leaving the manual in the control room, goes outside to attempt repairs.

Rooms: Control Room, Old Barracks

Items: Instruction Manual, Tool Box

Actions:

- Explore the first floor
- Interact with the terminal (uses old Text-based command interface)
- Explore the second floor
- Find the manual
- Find the tool box
- Try to open the main doors
- Try to activate the conveyor
- (optional) Try to open the main facility doors

People to Interact With: None

### **Humer District Derelect Production Facility –**

Summary: Byron, armed with the tool box, heads towards the broken segment of the conveyor. The tool box contains all of the equipment and replacement parts to do the repairs. Once done, the light turns green and the conveyor starts moving. The door at the end of the conveyor begins to open and close in a rapid pattern. Unfortunately, it is too fast for Byron to safely get through. He must locate a hard, black box in Shed 4. He places the box on the conveyor belt, which carries it to the door. The door slams closed on the box which causes it to jam open. The whole conveyor belt lights up red and stops, leaving an opening for Byron to enter the facility.

Rooms: Derelect Production Facility Proper, Gates, Shed 1-5, Conveyor Belt Door, Main Production Facility Sealed Entrance, Control Building Catwalk.

Items: Black Box

Actions:

- Repair broken conveyor belt
- (Optional) Attempt to enter on conveyor belt
- Move black box
- Enter through broken conveyor entrance

People to Interact With: None

### **Main Production Facility –**

Summary: Byron peers out from the covered conveyor belt shaft into the main room of the production facility. For the moment, he doesn't see any movement. Slowly, he creeps out of the shaft and into the main room. Suddenly he hears the sound of footsteps. He takes refuge behind a stack of crates. Two men in uniform emerge from a door. They are bearing weapons and wearing a plain black uniform. Byron recognizes the symbol as the logo of a for-hire security force. The two men, apparently sent to check on a disturbance, find nothing out of order. One of them, clearly in charge, expresses dissatisfaction with how his superiors are handling things before leaving the other to stand guard. Byron, left alone with the other, sees two options. He can either attempt to assault the guard, or distract him while he makes his way to a nearby air duct. If he attacks the guard, he tosses a tool across the room. The guard races towards the sound. While his back is turned, Byron whacks him in the head with a crowbar. The guard crumples to the floor. Byron collects the man's uniform and weapon. He heads through the door where the two men came originally. He gets stopped at a guard check point, but they aren't very concerned since Byron is in uniform. He then makes his way unopposed to the Generator Room. Alternatively, Byron chucks a tool far across the main production room. It hits a stack of boxes and the whole thing crumbles down. In the ensuing chaos, Byron unhinges the air duct latch and enters in. Byron carefully makes his way down through the facility. He gets to listen in on a few conversations, including a conversation of some of the head Opposition leaders. Finally, he makes his way into the Generator Room. Once in the Generator Room, Byron looks for and finds the wiring for the main exterior door. With the circuitry reconnected, Byron assumes everything to have worked out. In moments, alarms ring all around him. A woman in another uniform throws open the door. If Byron has the weapon in hand he points it at her. She raises her hands and enters calmly. She isn't surprised by Byron's precise. She also notes that it's clear by how he stands that he's not an Elite. She regrets Byron's involvement in this whole affair, also pointing out that now that he had done his job the Elites would likely kill him, too. She offers him a chance to run. She gives directions to a hoverbike where he could escape. Byron, thrown off by her candor considering the circumstances, runs for the hoverbike and flees the facility.

Rooms: Conveyor Opening, Behind Crates, Guard Check Point, Air Duct, Generator Room

Items: Guard Uniform and Weapon

Actions:

- Hide behind crates
- Listen to guards
- (Choice) Attack guard or Distract guard
- Talk to guard patrol

- Listen to conversations in air duct
- Go to generator room
- Reconnect door circuitry
- Talk with female Opposition member
- Flee facility

People to Interact With:

- Guard Patrol
- Female Opposition Member

----- **The Opposition Route 2** -----

**Overview Summary:**

Byron emerges from the sewer into an old, abandon skyscraper. He must ascend through the building. As he does so he learns more about the history of The City. He finds his way onto a transport which docks at the race track stadium. Byron sneaks into the stadium and makes it to Booth 52. He arrives to find the booth ransacked. Rolland lies dead on the floor. Byron is stunned from behind and blacks out. He wakes up in a cell. A single window provides a view of The City stretching out below. He is in The Tower. Oddly, through the fog, he can see a lighted bridge far away, farther than should be visible. Byron is able to explore the cell some and the player gets a hint of the strange technology of The Tower. Eventually, a Judge arrives to escort Byron to the Court of Law. There, evidence is brought before the presiding Greater Judge. Byron can attempt to defend himself, but the Judge ultimately finds him guilty and sentences him to death via banishment to the Upper City. Byron is given a hover bike and expelled from The Tower.

**Abandoned Skyscraper –**

Summary: Byron crawls out of the manhole. It is eerily quiet. Byron, looking around, discovers that he is on the bottom floor of a tall building. He can see the building stretching up above him, most of the floors having crumbled away. About five floors up, Byron can make out light and an exit. Part of this building is subterranean. Byron carefully makes his way up through the rubble. He finds a ladder at one point to help him move from the third to the fourth floor and stacks a few times together to reach the exit on the fifth floor. Once outside the building, he sees a large raised dome a little ways off. That must be the race track. Byron finds an access hatch and lets himself in.

Rooms: Floor B5-B1, Outside Skyscraper

Items: Ladder, Furniture

Actions:

- Climb broken stairs to floor B4
- Climb pipe to floor B3
- Climb through broken elevator to reach floor B2
- Get Ladder
- Use Ladder to reach floor B1
- Stack furniture
- Climb furniture to reach the exit.

People to Interact With: None

## **Stadium and Booth 52 –**

Summary: Byron uses a series of shafts to find his way to a bathroom. Here he discovers a shower. Grateful for the relief from his nasty clothing, he showers. Byron can either steal someone else's clothing, or dry his own. In either case, he finishes and then leaves. Now in the main hallway, he finds his way to Booth 52. The door is open and the glass smashed. Before thinking, Byron runs into the room to find Rolland's body in a pool of blood on the floor. Realizing his danger, Byron turns to flee. As he crosses the threshold of the doorway, someone whacks him on the head. Byron blacks out.

Rooms: Stadium Bathroom, Main Hallway, Booth 52

Items: Clothing

Actions:

- Take Shower
- (Choice) Steal clothes or dry clothes
- Find Booth 52
- Flee Booth 52

People to Interact With: None

## **Court of Law –**

Summary: Byron awakes in a completely empty black cell. His head hurts but he's ok otherwise. A windowless door seals him into the cell. A single window with bars gives a view outside. Byron looks and finds that he is quite high into the air and looking out over The City, at least what he can see of it. Oddly, a string of lights off in the distance can be clearly seen. A sound at the door announces a visitor. The door swings open to an Elite Enforcer. The Enforcer escorts Byron to the Court of Law chamber. It is a wide space with tiered seating all around. At the front of the room is a high chair and table. Shadowed faces sit smattered throughout the audience. The Greater Judge arrives and the proceedings begin. The accused charge against Byron is conspiracy to overthrow the government and admittance into the Upper City without authorization. If guilty, these would be major infractions of the First and Third Laws. Evidence is brought against Byron including his involvement in an attempted bombing. Byron can attempt to fight the evidence, but in the end Guardian Tront gives a final testimony explaining Byron's involvement with helping Danyel escape and his attempt to return to them at Booth 52. This ultimately seals Byron's fate. He is judged with breaking the First and Third Laws and sentences to death by banishment to the Upper City. They escort him out of The Tower and leave him outside with nothing but his clothing and a hover bike.

Rooms: Cell, Court Room, Outside Tower

Items: Hover bike

Actions:

- Look out window of cell
- Get escorted to the Court of Law
- Go through the trial (can attempt to prove innocent)
- Get escorted to the hover bike

People to Interact With:

- Elite Enforcer
- Greater Judge
- Guardian Tront



----- Chase -----

**Overview Summary:**

All three routes end with Byron being chased on hoverbike, fleeing for his life. Gangs: Suza; Elite: Elites; Opposition: Suza. In all situations, he begins with a significant head start. This allows Byron to arrive at the Bridge sooner than his pursuers. At the Bridge is the Founder's Stone, which Byron saw images of in the sewer. Sitting on a bench in front of the stone, is the Old Man. The Old Man and Byron talk briefly. Byron expresses his hate for the Laws and how they have brought him to this place. The Old Man upholds the Law as the ultimate necessity for life. Byron is angry that the Old Man, after all of this, still sides with the Law. The Old Man again reiterates that Byron has a choice ahead of him. Then Byron's pursuers arrive and Byron takes off down the Bridge. It doesn't take long before Byron's hover bike spins out of control into a smoking wreck.

----- The Gangs Route 3 -----

**Overview Summary:**

Byron crawls out of the wrecked hover bike. Someone reaches down and helps to pull him out. It is a man whom Byron has never seen before. The Shadower pulls up and gets out of her hover bike. She walks confidently over to Byron, seemingly ignoring the other man. Byron stands up, flanked on either side. The man says that he's been looking forward to meeting Byron. The Shadower asks him to beg for his life. The man offers Byron what he calls The New World, a place of peace and beauty. Byron asks about the Law. The man confirms that the Law stands there even stronger than it does in The City. The Shadower picks up on Byron's apparent conversation with the man she can't see. She taunts Byron with stories of ghosts of those who've died on this bridge and challenges him to face her whip.

----- The Elite Route 3 -----

**Overview Summary:**

Byron crawls out of the wrecked hover bike. Someone reaches down and helps to pull him out. It is a man whom Byron has never seen before. He stands up. Several Elite hover bikes pull over, blocking the way back into The City. The man says that he's been looking forward to meeting Byron. Guardian Tront steps out to face Byron. He makes eye contact with the other man, nods, then addresses Byron. He asks Byron why he ran away. He commends Byron for doing well and that his future with the Elites will be an excellent career. The man counters the offer and suggests that Byron further question the Guardian as to the circumstances of Byron's missed promotion. Through further examination, Byron learns that the Elites intentionally prevented his promotion to use him as a tool to catch the Opposition members. Because Byron did not follow up with Danyel, they instead tried to use him for the cell in Humer. Tront counters and asks Byron to find out what living under this self-proclaimed architect would be like. Byron does so and the man confirms that the Law is upheld in the New World much more firmly than in The City.

----- The Opposition Route 3 -----

### **Overview Summary:**

Byron crawls out of the wrecked hover bike. Someone reaches down and helps to pull him out. It is a man whom Byron has never seen before. The Shadower pulls up and gets out of her hover bike. She walks confidently over to Byron, seemingly ignoring the other man. Byron stands up, flanked on either side. The man says that he's been looking forward to meeting Byron. The Shadower asks him to beg for his life. The man offers Byron what he calls The New World, a place of peace and beauty. Byron asks about the Law. The man confirms that the Law stands there even stronger than it does in The City. The Shadower picks up on Byron's apparent conversation with the man she can't see. She taunts Byron with stories of ghosts of those who've died on this bridge and challenges him to face her whip.

### **----- Bridge (Final) -----**

### **Overview Summary:**

After the conversations on the Bridge, Byron must make a choice. He can either choose to follow the Architect across the Bridge into the New World, accept his fate with either the Elites or the Shadower, who both kill him, or to take matters into his own hands and either jump off the bridge or try to run down the bridge.

(If Byron follows the Architect) The Architect smiles sadly. He promises that he will carry Byron over the Bridge. The Elites/Shadower then attack and kill Byron. As Byron's body crumples to the ground, Byron finds himself watching the scene as though he were standing next to the Architect. He looks to find his whole body standing there unharmed. The Elites/Shadower, satisfied, leaves the Bridge. The Architect places his arm around Byron's shoulder and escorts him across the Bridge. At this point, the player hears him begin to tell Byron about the Laws and what they really were for and what they really mean. The player watches as he and Byron cross over the bridge and catches a glimpse of the light and life that is there but does not get to follow. That part of the story is now Byron's and Byron's alone. The player is left in The City with their own choices to make.

(If Byron turns to the Elites/Shadower) In both cases, they violently attack and kill Byron. Byron closes his eyes, dies, and is swallowed forever into darkness. His last image is the weeping face of the Architect.

(If Byron attempts to cross the Bridge on his own) The Architect warns Byron that crossing the Bridge on his own is impossible. Byron ignores him and makes a run for it. He is pursued and killed by the Elites/Shadower.

(If Byron jumps off the Bridge) Byron defies both the Architect and the Elites/Shadower and runs and jumps off the side of the Bridge. As he falls he can see the triumphant faces of the Elites/Shadower and the weeping face of the Architect looking down on him. Then darkness swallows him and he grows terribly cold till, at last, the darkness seeps through him and dissolves his body.

NOTE: All endings have variations based on choices made throughout the game.

# Under Shadows Demo Full Script

## Main Game

This section of the game holds all of the globally accessible attributes/variables, verbs, commands, etc.

### **Variables:**

.gameLevel – Determines the big picture stage of the game.

- 0 = Intro Level
- 1 = Going to Work
- 2 = Tech Center
- 3 = Leaving Work
- 4 =

.help – Determines what the hint is for the current objective

- 0 = <b>Byron:</b> “I’d better find out who is knocking on my door.”
- 1 = <b>Byron:</b> “I wonder if I have anything around here that could help Danyel escape?”
- 2 = <b>Byron:</b> “I need to find some protection for Danyel’s hands from the Synth-Rope.”
- 3 = <b>Byron:</b> “I’ve got rope and towels, now I just need to figure out how to use them to get Danyel out of here.”
- 4 = <b>Byron:</b> “Guess it’s time to talk to Danyel.”
- 5 = <b>Byron:</b> “Alright, off to work.”
- 6 = <b>Byron:</b> “I need to sign-in to the work terminal in the Employee Break Room right away.”
- 7 = <b>Byron:</b> “I’d best get to the Customer Service Desk and help Stel.”
- 8 = <b>Byron:</b> “There’s a new shipment of stock up in the Loading Dock. I should go collect it.”
- 9 = <b>Byron:</b> “These items need to be unloaded in their appropriate places throughout the store.”
- 10 = <b>Byron:</b> “Time to get this cart back to the third floor Service Corridor.”
- 11 = <b>Byron:</b> “And now for a break.”
- 12 = <b>Byron:</b> “Now where has that Tool Box gotten to?”
- 13 = <b>Byron:</b> “I need to head over to the Arcade and fix the broken machine Ewey told me about.”
- 14 = <b>Byron:</b> “I don’t need the Tool Box anymore. Best to put it back in the third floor Service Corridor where it belongs.”
- 15 = <b>Byron:</b> “Best help Ewey with getting stuff from the Storage Area to set up the Battle Arena.”

Default = No Hint Available

## IntroBedroom

**Alias:** Byron's Bedroom

**Type:** Room

**Description (first time):**

Through the fog of his waking moments, Byron hears an undistinguishable noise sounding repeatedly, as if from a distance. Groggily, he opens his eyes. The sound, now recognizable as knocking coming from the apartment door, is insistent.

<b>Byron:</b> “Why would anyone be knocking on my door? The sign outside should indicate that this is my sleep rotation.”

As if in response, a particularly aggressive rap hits the door.

<b>Byron:</b> “I’d better find out what this is all about.”

**(Add Description)****Description:**

Byron is in his bedroom. It is a small space, dimly illuminated by {object:ByronCuff:Byron’s Citizen ID Cuff}. A {object:BedBed}, dresser, and desk occupy the room with a {object:BedCloset} in the east wall. Above the head of the bed is a {object:BedPainting:Painting}. A door to the north leads to the {object:BedLiving:Living Room}.

```
If (LivingRoom.Knocking = True) {  
    A distant {object:BedKnocking:knocking sound} comes from the living room.  
}
```

**Objects:****-Byron’s Citizen ID Cuff (ByronCuff)**

Verbs

- Look at:

```
If (game.gameLevel = 0) {  
    If (IntroDanyel.convoEvent = 0) {  
        <b>Byron:</b> “My Citizen ID Cuff. I like to leave it set to emitting a low-level  
        glow during sleep rotation. Pure darkness creeps me out. It currently reads  
        2:4:55. Only three hours left in this rotation. Three precious hours of sleep...”  
    } else If (IntroDanyel.convoEvent = 1) {  
        <b>Byron:</b> “My Citizen ID Cuff. I like to leave it set to emitting a low-level  
        glow during sleep rotation. Pure darkness creeps me out. It currently reads  
        2:5:22. Less than three hours left in this rotation. Less than three precious hours  
        of sleep...”  
    }  
} else if (game.gameLevel = 1) {  
    <b>Byron:</b> “We sell a lot of different kinds of Citizen’s Cuffs at the Tech  
    Center. Some of the fancier models are more than I need or can pay for. I like mine  
    though. It does what I need it to.”  
}
```

- Info:

All Citizens of The City are required to wear a Citizen's Cuff. The Cuff is used for identification as well as the storing of personal data such as bank information. There are many models of Cuff available with a wide range of customizable options and functions.

**- Bed (BedBed)**

Verbs:

-Look at:

<b>Byron:</b> “It's a simple bed with a plain sheet and blanket, but it's mine and it's comfortable, so it does its job.”

-Sleep: <b>Byron:</b> “Ah, my glorious bed. I will come back to you as soon as possible.”

**- Closet (BedCloset)**

Verbs:

-Look at:

<b>Byron:</b> “I don't have a very complex wardrobe. Several sets of my work clothes are hanging up. I have one nice outfit for special occasions. Besides that are a few shirts and pants for when I go out during First Rotation.”

-Search (added to list from KitchenCupboard):

**(First time)**

<b>Byron:</b> “Let's see if I have anything in here.”

Byron sifts through his closet.

<b>Byron:</b> “My jacket, shirts...nothing I really want to use... Towels! I have some small towels that might do the trick.”

Byron places the Towels in his inventory.

**(Move IntroTowels to inventory)**

**(Set game.hint = 3)**

If (IntroRope.parent = LivingLight) and (IntroTowels.parent = player) and (LivingWindow.isopen) {

<b>Byron:</b> “Alright, I've got the rope tied onto the light fixture, some towels for Danyel's hands, and the window is open. I think that's everything. I should talk to Danyel to see if she's ready for this.”

**(Add 8 to IntroDanyel.talkTopics)**

**(Set game.hint = 4)**

}

**(Second time)**

<b>Byron:</b> “I don't think I need anything else from the closet.”

**-Towels (IntroTowels) (In ItemHolder)**

Verbs:

- Look at:

<b>Byron:</b> “They’re just simple hand towels, but they should be enough to protect Danyel’s hands.”

**- Painting (BedPainting)**

Verbs:

-Look at:

<b>Byron:</b> “It’s a painting of a door partially ajar. I picked this up from a small store about a year ago. Normally I’m not into paintings, but what the owner said about it intrigued me. I asked him if the door was partially open or partially closed. He said, ‘That’s up to you.’”

**-Knocking (BedKnocking)**

Verbs:

-Listen to:

An insistent knocking comes from the living room.

<b>Byron:</b> “I wonder what this is all about.”

**Exits:**

**-Living Room (BedLiving)**

Verbs:

-Enter: (Go to IntroLivingRoom)

---

**IntroLivingRoom**

**Alias:** Byron's Living Room

**Type:** Room

**Description (first time):**

Byron walks into the living room. Motion sensors detect his entry and automatically turn on the lights. He staggers slightly at the onslaught of the rays. **(Add Normal Description)**

**Description (if LivingWindow.isopen):**

In the low lighting it is difficult for Byron to see the living room clearly. The room is furnished with a comfy looking {object:LivingCouch}, a {object:LivingChair}, and a {object:LivingTV} next to a {object:LivingLight}. Covering the center of the room’s floor is a soft looking {object:LivingRug}. A {object:LivingWindow} on the west wall is open. On the south wall are two doors, one to {object:LivingBed} and the other to the {object:LivingBath}. In the east wall is the door to the {object:LivingKitchen}.

**Description:**

The living room is furnished with a comfy looking {object:LivingCouch}, a {object:LivingChair}, and a {object:LivingTV} next to a {object:LivingLight}. Covering the center of the room's floor is a soft looking {object:LivingRug}. A {object:LivingWindow} on the west wall is covered by a window screen. On the south wall are two doors, one to

{object:LivingBed} and the other to the {object:LivingBath}. In the east wall is the door to the {object:LivingKitchen}.

```
If (IntroLivingRoom.Knocking = true) {  
    The {object:LivingKnocking} can be heard loudly here, clearly coming from the  
    {object:ApartmentDoor} to the apartment.  
} else if (LivingDanyel.visible = true) {  
    {object:LivingDanyel} sits on the couch with her knees pulled up to her chest.  
}
```

### **Objects:**

#### **- Couch (LivingCouch)**

Verbs:

-Look at:

<b>Byron:</b> "I picked this couch because I liked the pale, mint green color of its fabric. Even though it doesn't get much use, as I don't often have guests over, it can be a nice change from sitting in the chair."

#### **- Chair (LivingChair)**

Verbs:

-Look at:

<b>Byron:</b> "It's my reading chair. Its dark brown fabric goes really well with the couch. I've spent many hours over the last ten years in this apartment sitting in that chair reading various literature published by Tower Press on The City Network. It's regretful that none of my writing will ever get published..."

#### **- Light Fixture (LivingLight)**

Verbs:

-Look at:

```
If (IntroRope.parent = LivingLight) {  
    <b>Byron:</b> "Well, after all my time in this apartment, I finally found a use for  
    the light fixture. I've got the synth-rope tied to it. Hopefully its stubborn adherence  
    to the floor will help to hold Danyel's weight."  
} else {  
    <b>Byron:</b> "Oh, the light fixture. It's bothered me ever since I moved in. For  
    some reason, it was decided that a fixed light was the best solution for the space.  
    Since it's bolted to the floor, I've always had to arrange the furniture around it.  
    Though, admittedly, it does a good job of lighting the room."  
}
```

-Take:

<b>Byron:</b> "I have tried many times to convince the light fixture to move. But, true to its name, it is completely fixed."

#### **- TV (LivingTV)**

Verbs:

-Look at:

<b>Byron:</b> "It's a standard issue Tower Ministries television screen. They come pre-installed in every living space. As an employee of the Marino Tech Center I could easily get an upgrade, but I've not seen the reason to. There are only a few shows that I watch. I can't get rid of it entirely as it's required by all Citizens for when Tower Ministries makes a city-wide broadcast."

## **- Rug (LivingRug)**

Verbs:

-Look at:

<b>Byron:</b> "I love this rug. Its pattern of spiraling greens, browns, and brick reds is mesmerizing. It's large enough to cover the majority of the living room floor and is soft to walk on. I had to save up for several months to afford it. As they say, 'status to the diligent.'"

## **- Window (LivingWindow)**

Verbs:

-Look at:

If (LivingWindow.isopen) {

<b>Byron:</b> "My window doesn't have much of a view. From it I can see the wall of the apartment buildings across the street, and the flow of people below. I installed a window screen about a year ago. Now I can program my view to be anything I want. Currently the screen is rolled up and the window is open. An oddly eerie breeze is flowing in. The sooner I can close it, the better."

} else {

<b>Byron:</b> "My window doesn't have much of a view. From it I can see the wall of the apartment buildings across the street, and the flow of people below. I installed a window screen about a year ago. Now I can program my view to be anything I want. Currently displayed is a lit patch of grass around a little pond in a cave. It's a nice, safe kind of space that I find quite appealing."

}

- Open:

If (IntroDanyel.convoEvent > 0) {

<b>Byron:</b> "Time to get the window open. I'd better dim the lights first."

Byron waves his hand over the motion sensor to dim the lights. As he rolls up the window screen, the image of his peaceful, grassy pond fades. He unlocks the window and slides it open. A gentle breeze – which always runs through these underground city streets to promote air circulation – blows across Byron's face. After a mile in either direction, the view fades into the eternally present black fog. The street below is illuminated by lights extending from the street ceiling and sides of buildings.

} else {

<b>Byron:</b> "There's no reason to open the window."

}



```
If (IntroRope.parent = LivingLight) and (IntroTowels.parent = player) and
(LivingWindow.isopen) {
    <b>Byron:</b> “Alright, I’ve got the rope tied onto the light fixture, some
    towels for Danyel’s hands, and the window is open. I think that’s everything.
    I should talk to Danyel to see if she’s ready for this.”
    (Add 8 to IntroDanyel.talkTopics)
    (Set game.hint = 4)
}
```

**- Knocking (LivingKnocking)**

Verbs:

-Listen to:

<b>Byron:</b> “The knocking is coming from the other side of the apartment door. I would describe it as loud, insistent, and far too early in the rotation.”

**- Bathroom (LivingBath)**

Verbs:

- Enter: <b>Byron:</b> “This is no time to use the bathroom.”

**- LivingDanyel**

Verbs:

-Look at:

<b>Byron:</b> “Danyel is curled up in the corner of my couch with her knees pulled up to her chest. Her electric mass of black hair falls over her face. It's kind of attractive, for a distressed girl.”

-Talk with: Go to IntroDanyel

**Exits:**

**- Byron’s Bedroom (LivingBed)**

Verbs:

- Enter: Go to IntroBedroom

**- Kitchen (LivingKitchen)**

Verbs:

- Enter: Go to IntroKitchen

**- Door (ApartmentDoor)**

Verbs:

-Open: Go to IntroDanyel

---

**IntroDanyel**

**Alias:** Danyel

**Type:** Conversation

**Controlling Function:** TalkDanyel1

### **Intro 1:**

<b>Byron:</b> "Let's see what this is all about."

Byron reaches for the door and turns the handle.

The instant the latch is lifted, a controlled force throws the door open. Byron barely dodges a flurry of raven hair as the assailant whips through the opening. The unidentified figure swiftly replaces the door to its closed position and turns to face Byron. Byron, having barely prevented himself from falling backwards over the reading chair, steadies himself to get a clear look at the intruder.

Through the girl's messy, teased strands of hair, Byron, still slightly in shock, recognizes her.

<b>Byron:</b> "Danyel?"

She nods as she holds a finger to her mouth. They stand there a few moments in near silence. Then, apparently satisfied she had avoided whatever danger pursued her, she pulls herself from the door and gestures towards the couch.

<b>Danyel:</b> "May I sit?"

Byron, still recovering from his early and eventful awakening, nods.

Danyel drops into a corner of the couch and pulls her knees up to her chest. She looks up over them at Byron who is fumbling to find the edge of the chair, his eyes focused on her. He shifts uneasily into the seat.

<b>Danyel:</b> "Sorry for barging in on you like this. I needed help."

**(Starts with 1, 2)**

**(Set .convoEvent to 1)**

**(Set IntroLivingRoom.Knocking to false)**

**(Set game.hint = 1)**

**(Add "Search" verb to KitchenCupboards.displayverbs)**

### **Intro 2:**

Danyel looks up at Byron inquisitively.

### **Choices, Replies, and Unlocks:**

#### **-1-What are you doing here?**

<b>Byron:</b> "Danyel, what are you doing here? Why were you knocking on my door?"

<b>Danyel:</b> "I was in trouble. I had some... people after me. I needed some place to hide, and I thought you'd help."

<b>Byron:</b> "You couldn't report it to the Elites?"

Danyel's eyes darken.

<b>Danyel:</b> “It's not a situation I want them involved in. Will you help, or should I just leave now?”

**(Remove 1, 4 / Add 5)**

**-2-I haven't seen you in five years**

<b>Byron:</b> “Danyel, I haven't seen you in five years.”

She smiles slightly.

<b>Danyel:</b> “Yeah, it's been a long time since the Com-Pod.” Her smile fades, “And since you went incognito.”

**(Remove 2 / Add 3)**

**-3-“Incognito”?**

<b>Byron:</b> “What do you mean ‘incognito’? I just felt it was time to move on. Get my own place. You know I didn't enjoy living in such a small place with so many other people.”

<b>Danyel:</b> “Same excuse you gave back then. Well, after you went off to ‘get your own place,’ they assigned us a new roommate. And thus we got Blaine. Stupid, immature Blaine. You have no idea how awful that was. But that's not important right now.”

**(Remove 3)**

**-4-Help with what? (Didn't ask 1)**

<b>Byron:</b> “Help with what?”

Danyel looks at him gravely.

<b>Danyel:</b> “Byron, I know it's been a long time since we've seen each other. We haven't had any contact since the Com-Pod days. I... I got in with the wrong people. I had to get out, and I when I found that you lived here I thought that maybe you'd help me.”

<b>Byron:</b> “Can't you report it to the Elites?”

Danyel's eyes darken.

<b>Danyel:</b> “It's not a situation I want them involved in. I can't leave through the main entrance. Is there any other way out of this place?”

**(Remove 1,4 / Add 6, 7)**

**-5- What kind of help do you need? (Asked 1)**

<b>Byron:</b> “How can I help?”

<b>Danyel:</b> “Like I said, there are some people after me. Bad people. I need a way out of here that’s not the front door. I’m sure they’re watching that way.”

**(Remove 5 / Add 6, 7)**

**-6-I need to know more first**

<b>Byron:</b> “Danyel, I think I need to know more before I help you. This doesn’t sound like something I’m terribly keen on getting into.”

Her eyebrows angle sharply inwards.

<b>Danyel:</b> “I’ve already told you everything. Help me or don’t.”

**(Remove 6)**

**-7-I’ll see what I can do**

<b>Byron:</b> “Alright. I’ll help. There might be a way. Let me think for a minute.”

<b>Danyel:</b> “Okay, but please hurry. I don’t think either of us is safe as long as I’m here.”

**(Remove 7 / Add 990)**

**(Remove 6 if it is in .talkTopics)**

**-8-I think I have a way for you to get out**

Byron, escape rope in hand, approaches Danyel. She looks up at him and traces the rope from his hands to the light fixture.

<b>Danyel:</b> “That’s your plan?”

<b>Byron:</b> “Well, unless you’ve got a better one, this will have to do. You’re the one who came barging in here during my sleep rotation running from unknown assailants. This is what I’ve got.”

She ponders for a moment.

<b>Danyel:</b> “Will it hold me?”

<b>Byron:</b> “It’s solid synth-rope. Should hold far more than your weight. And I can guarantee that light fixture won’t budge.”

<b>Danyel:</b> “You just happen to have snyth-rope lying around your apartment?”

<b>Byron:</b> “I got it from one of my co-workers. He’s always spending his paycheck on crazy stuff and then gifting them for birthdays and such. It came with this card: ‘Never know when you’ll need it.’ This wasn’t exactly the situation I expected, though.”

<b>Danyel:</b> “What about my hands? Snyth-rope isn’t usually very kind to raw flesh.”

<b>Byron:</b> “I’ve got some towels here. Wrap your hands in them.”

Danyel wraps her hands tightly.

<b>Byron:</b> “That’s about the best I can do. Are you ready to try this, Danyel?”

She looks at the rope for a moment before answering.

<b>Danyel:</b> “It’s not the craziest thing I’ve ever done. Let’s do it.”

Byron tosses the whole length out the window. “I’ll hold on up here.”

Danyel climbs over the window sill and swings out her legs. She half turns back towards him.

<b>Danyel:</b> “Bryon, thanks.”

<b>Byron:</b> “You’re welcome, though I wish I knew more about what was going on.”

She regards Byron intensely.

<b>Danyel:</b> “Tell you what: come by Sandy’s Hideaways in the Warf District during first rotation. We might be able to talk more.”

She turns to climb, takes a deep breath. and starts to lower herself down. Byron pulls on the rope as he feels it take her weight. A second later, her explosion of wild, jet hair pops back up over the window sill.

<b>Danyel:</b> “And don’t you breathe a word of this to anyone!”

Her head vanishes in a poof of locks.

A couple of long moments later, the weight from the rope lifts. Byron fumbles to the floor for the second time this rotation. Recovering, he runs to the window and leans out. Far below he sees a small figure waving a hand wildly at him before running off into the quiet streets. Exhausted from these strange events, Byron gathers up the snyth-rope. He closes the window, draws over the window screen, and heads to his bedroom, motioning for the lights to turn off as he does so. As he crawls into bed, he glances at his Citizen’s ID. The display reads 2:5:43.

<b>Byron:</b> “Only about two hours left before third rotation. I wonder what that was all about. I hope she’ll be okay.”

Byron drifts off to an unsteady sleep. His alarm wakes him two hours later.

**(Remove All / Add 9)**

**(Set .convoEvent = 2)**

**(Move IntroTowels to ItemHolder)**

**-9- Head to Work**

Go to WorkOutsideApartment

**-990- Return to Living Room**

Go to IntroLivingRoom

**Variables:**

- IntroDanyel.talkTopics
    - StringDictionary, Holds all of available choices
  - IntroDanyel.leaving
    - Boolean, determines if conversation is ending or not
  - IntroDanyel.convoEvent
    - Int32, Determines what stage the conversation is in
    - 0 = Start of Conversation
    - 1 = Danyel out of Window
- 

**IntroKitchen**

**Alias: Byron's Kitchen**

**Type: Room**

**Description: (First Time)**

The lights flash on as Byron enters the kitchen. It's a modest space roughly twice the size of the bedroom. **(Add Description)**

**Description: (All others)**

The kitchen is a modest space roughly twice the size of the bedroom. **(Add Description)**

**Description:**

A refrigerator and stove stand next to the doorway. The east wall is lined by {object:KitchenCupboards} and a {object:KitchenCounter}. A small rectangular table with three chairs is pushed up against the back corner. The door to the west leads back to the {object:KitchenLiving}.

If (IntroLivingRoom.Knocking=True) {

    A insistent {object:KitchenKnocking} can be heard through the north wall.

}

**Objects:**

**- Cupboards (KitchenCupboards)**

Verbs

- Look at: <b>Byron:</b> “They're just standard hard plastic cupboards.”
- Search (added by IntroDanyel):

**(First Time)**

<b>Byron:</b> “Let’s see what we have in here...”

Byron searches through the cupboards.

<b>Byron:</b> “Wait, what is this?”

Byron pulls out a coiled length of synth-rope.

<b>Byron:</b> “Hold on, what’s this? A note?”

<em>“Never know when you’ll need it. – Stel”</em>

<b>Byron:</b> “I remember this. Stel gave it to me as a joke gift a few years ago. It’s synth-rope, so it should more than hold her weight. I’ll need to find something sturdy to tie this to. The only downside is that the strands of synth-rope could tear Danyel’s hands when it’s under tension. I’d better find something to protect her.”

Byron puts the Synth-Rope in his inventory.

**(Move IntroRope to inventory)**

**(set game.hint = 2)**

**(Add “Search” verb to BedCloset.displayverbs)**

**(Second Time)**

<b>Byron:</b> “I don’t think there’s anything left to find in the cupboards.”

#### **- Synth-Rope (IntroRope)(In ItemHolder)**

Verbs

- Look at:

If (IntroRope.parent = LivingLight) {

<b>Byron:</b> “This is a coil of synth-rope that Stel gave me. I’ve got it firmly attached to the light fixture. It’s proven time and time again that it won’t move for anything. For once, it’s actually a good thing.”

} else {

<b>Byron:</b> “This is a coil of synth-rope that Stel gave me. It still has the card which reads: ‘Never know when you’ll need it.’ It’s strong enough to hold Danyel, but the rope strands could tear her hands when they are under tension.”

}

- Use (on LivingLight):

<b>Byron:</b> “My old nemesis, the very fixed light fixture. That could be the perfect base to attach the rope to.”

Byron uncoils the rope, loops it around the pole of the light fixture, and ties a knot.

<b>Byron:</b> “That should do it.”

**(Move IntroRope to LivingLight)**

```
If (IntroRope.parent = LivingLight) and (IntroTowels.parent = player) and
(LivingWindow.isopen) {
    <b>Byron:</b> “Alright, I’ve got the rope tied onto the light fixture, some towels for
    Danyel’s hands, and the window is open. I think that’s everything. I should talk to
    Danyel to see if she’s ready for this.”
    (Add 8 to IntroDanyel.talkTopics)
    (Set game.hint = 4)
}
```

- Use (on LivingDanyel):  
    <b>Byron:</b> “I’m not quite ready to have her test out my idea. I need to find a solid place to attach this rope.”
- Use (on LivingChair, LivingCouch, or LivingTV):  
    <b>Byron:</b> “I don’t think that’s going to be strong enough to hold Danyel.”
- Use (on All Others)  
    <b>Byron:</b> “I don’t think that’s going to do anything useful.”

#### **- Counter (KitchenCounter)**

Verbs

- Look at:  
    <b>Byron:</b> “I can’t stand a cluttered counter top. I make sure to wash all my dishes right away. Even my appliances are ordered appropriately. It’s kind of sad when I take the time to think about it.”

#### **- Knocking (KitchenKnocking)**

Verbs

- Listen to: <b>Byron:</b> “I really should go and see who that is.”

#### **Exits:**

##### **- Living Room (KitchenLiving)**

Verbs

- Enter: Go to IntroLivingRoom

---

## **WorkOutsideApartment**

**Alias:** Outside Byron's Apartment Complex

**Type:** Room

#### **Description:**

With the night’s events hovering in his mind like a vivid dream, Byron rolls out of bed. He takes a fast shower, eats some toast, and spends a few minutes watching the news. The routine calms him. A few minutes later, Byron puts on his Jacket and Citizen’s Cuff and leaves the apartment. Byron joins other third rotation workers as they walk down the hall towards the elevator.



Byron's heart beats heavily against his breast as he scans his neighbors' faces. A few offer salutations, but nothing to indicate curiosity over the previous rotation's events. By the time Byron arrives at the apartment lobby, his breathing has returned to normal.

He steps out through the spinning doors onto the street.

Byron stands on the corner of the street outside his apartment complex. There is an echoing rumble in the high ceilinged street-tunnels of the Under City as masses of people switch rotations. White lights mounted in the ceiling and at street level attempt to push back the black fog which eternally shrouds the city. Even so, visibility looking in any direction is no more than a few hundred yards.

A throng of people moves along {object:WorkAptT91}, a north-south running street. Byron readies himself to enter the flow south to get to the subway station.

(Set **game.hint** = 5)

**Objects:**

**Exits:**

-T-91 (WorkAptT91)

Verbs

-Follow: Go to WorkEliteEnforcerOutsideApartment

---

**WorkEliteEnforcerOutsideApartment**

**Alias:** Elite Enforcer

**Type:** Conversation

**Controlling Function:** TalkEliteEnforcer1

**Intro:**

As Byron begins to step out onto the street, a hand grips his shoulder and pulls him back.

<b>Voice:</b> “Hey! Where do you think you’re going?”

Byron turns rapidly to face the voice. A man in a grey uniform and hat stands before him bearing an intimidating frown. Byron's heart sinks upon seeing the small double yellow bars on the hat. An Elite Enforcer.

<b>Enforcer:</b> “I said, where are you going? We’ve got an investigation in progress. No one leaves till they’ve been interviewed.”

Byron notes several other Enforcers questioning those who were in the elevator with him. Byron had been greatly relieved by his neighbors' lack of interest in last night's activities. In his relief, he had completely missed seeing the Elites.

(Starts with 1, 2)

## Choices, Replies, and Unlocks:

### -1- Apologize

<b>Byron:</b> “I’m sorry, Enforcer. I was so focused on getting to work that I did not notice your investigation. I did not mean to cause offense.”

The Enforcer takes a placated, commanding tone.

<b>Enforcer:</b> “Present your Citizen’s ID.”

Byron raises his cuff. The Enforcer holds a miniaturized, slim terminal over the cuff. As an employee of the Tech Center, Byron recognizes the design of the device. It is a special issue terminal for official Tower Ministry business.

Byron’s personal data displays on the Enforcer’s terminal. The Enforcer looks over the information.

<b>Enforcer:</b> “Byron Madigan, age 29. Marino District Tech Center Employee number 45-64. Current Status: Tier 1 Clerk. Resident of apartment 505 in this facility. Second Rotation is your sleep rotation. Is this information correct?”

**(Remove 1,2 / Add 3)**

### -2- Say nothing

Byron lowers his head and raises his cuff towards the Enforcer. The Enforcer regards Byron inquisitively for a moment before taking Byron’s action to be one of subservience.

<b>Enforcer:</b> “That’s more like it. But from this moment forward you will answer my questions with words and not gestures. Understood?”

<b>Byron:</b> “Yes, Enforcer.”

<b>Enforcer:</b> “Good.”

The Enforcer waves a miniaturized, slim terminal over the cuff. As an employee of the Tech Center, Byron recognizes the design of the device. It is a special issue terminal for official Tower Ministry business.

Byron’s personal data displays on the Enforcer’s terminal. The Enforcer looks over the information.

<b>Enforcer:</b> “Byron Madigan, age 29. Marino District Tech Center Employee number 45-64. Current Status: Tier 1 Clerk. Resident of apartment 505 in this facility. Second Rotation is your sleep rotation. Is this information correct?”

**(Remove 1,2 / Add 3)**

**-3- It is correct**

<b>Byron:</b> “Yes, Enforcer. That information is accurate.”

<b>Enforcer:</b> “Were you in your apartment all of last rotation?”

**(Remove 3 / Add 4,5)**

**-4- I was**

<b>Byron:</b> “That is correct. I arrived home just before second rotation and was in my apartment until leaving just now.”

<b>Enforcer:</b> “During this past second rotation, did you see, hear, or otherwise notice any activity which you would describe as out of the ordinary?”

**(Remove 4,5 / Add 6,7)**

**-5- No, I was out late**

Byron puts on an air of amusement.

<b>Byron:</b> “Well, actually, no. I was about to go to bed when some friends came by and wanted to go out. We went to Marino Proper, and then I can’t tell you much after that. I remember waking up, that’s about all.”

The Enforcer frowns.

<b>Enforcer:</b> “I see. Even in your... state... did you happen to see, hear, or otherwise notice any activity which you would describe as out of the ordinary during second rotation?”

**(Remove 4,5 / Add 8,9)**

**-6- I did not**

<b>Byron:</b> “I didn’t notice anything out of the ordinary. I was home during most of first rotation reading and watching television. When second rotation came around, I went to bed. My alarm went off just before third rotation; I got ready and left for work. ”

<b>Enforcer:</b> “And you didn’t see anyone acting strangely through any of that time?”

<b>Byron:</b> “Nothing at all.”

<b>Enforcer:</b> “Very well. Thank you for your time. Have a pleasant rotation.”

Byron inclines his head in a respectful gesture and then turns to proceed down the street.

Only his pounding heart betrays his outward peace.

**(Remove All / Add 990)**

**-7- There might be something**

Byron puts on an air of amusement.

<b>Byron:</b> “Well, I’m not sure it was out of the ordinary, but I definitely heard something last night, if you know what I mean. I think the guy over in 507 was having a good time. At least I’m pretty sure that’s what was going on. I was fairly inebriated at the time.”

<b>Enforcer:</b> “You were inebriated?”

<b>Byron:</b> “A single man who lives alone sometimes needs a little help drifting off.”

<b>Enforcer:</b> “I see. So, essentially, your mind was trashed and any of its observations are therefore useless.”

Byron hesitates in his response.

<b>Enforcer:</b> “Yes, I see that is accurate. Very well, be on your way. I have useful minds to interview.”

The Enforcer dismisses Byron with an about-face. Byron gracefully takes the insult and proceeds down the street.

Only his pounding heart betrays his outward peace.  
(Remove All / Add 990)

#### **-8- Nothing that I can recall**

<b>Byron:</b> “No, Enforcer. As I said, I really don’t recall much of anything. A few flashes, probably of my friends carrying me back here. That’s certainly nothing out of the ordinary.”

<b>Enforcer:</b> “Indeed. Very well, you may proceed. There’s nothing useful in your mind anyway.”

Byron, gracefully taking the insult, inclines his head in a respectful gesture and then turns to proceed down the street.

Only his pounding heart betrays his outward peace.  
(Remove All / Add 990)

#### **-9- Oh man, yes**

<b>Byron:</b> “Oh man, did I see things! I’m pretty sure my friend Stel...”

The Enforcer holds up his hand.

<b>Enforcer:</b> “I can see that this is not going to go anywhere useful. Go on your way, I have other, useful minds to examine.”

The Enforcer dismisses Byron with an about-face. Byron gracefully takes the insult and proceeds down the street.

Only his pounding heart betrays his outward peace.  
(Remove All / Add 990)

**-990- Proceed down the street**

---

### **WorkByronThoughts**

**Alias: Marino District Subway**

**Type: Conversation**

**Controlling Function: TalkByronThoughts1**

#### **Intro:**

Byron, grateful with each step to be farther from the Enforcer, contemplates recent events. Never before had he done anything as reckless as helping Danyel. Replay after replay of the previous night and his conversation with the Enforcer run continually through his mind as he walks. Try as he might, he'd been unable to come up with any suitable reason for his actions other than that it seemed like the right thing to do at the time. Maybe that was enough of a reason.

As if in response to his disobedient thoughts, Byron passes under the large stone reliefs of the Three Laws etched into the wall next to the entrance to the subway.

OBEY

HONOR

REMAIN

Byron, carrying a renewed sense of guilt, slumps down the stairs as the three stone words gaze condemningly upon him.

He passes his ID over the sensor monotonously as he moves through the line for the subway. The train arrives in moments, exactly on time. Byron, having missed the subway rush due to the interview, claims a seat in the back corner.

As the subway begins its slow, rhythmic passage through the district, Byron recalls the Ages Meditation Prayer. He hadn't used it much since turning sixteen at his Age of Understanding when he became a formal citizen of The City under the Three Laws. The comfort of the memorized lines comes flowing back from the decade past.

He closes his eyes and begins to recite the prayer internally.

<em>

Gather Thoughts.  
Gather Feelings.  
Consider those gone before.  
Consider those to come.  
Who survives without the stability of The Law?  
</em>

**(Starts with 10)**

**(Set .convoEvent to 1)**

### **Choices, Replies, and Unlocks:**

#### **-10- Meditate on the First Law**

<em>  
Obey,  
Obedience,  
Unswerving Loyalty.  
On this, the First Law,  
all others stand.  
</em>

**(Remove 10 / Add 11,12,13)**

**(Set .meditationTimer to 3)**

#### **-11- Why do we obey?**

<b>Byron:</b> “We obey because disobedience breeds chaos, and chaos causes death.  
Death to The City is death to us all.”

**(Remove 11)**

**(-1 to .meditationTimer)**

#### **-12- How do we obey?**

<b>Byron:</b> “We obey by following the Tenets of the Judges. They show us the path,  
and we walk in it. By this path The City lives. As The City lives, so do we.”

**(Remove 12)**

**(-1 to .meditationTimer)**

#### **-13- Have I been obedient?**

Byron considers the past few hours. He truly did not intend to break the laws. Disobedience  
by ignorance is the allowance made for all those under 16 before they reach the Age of  
Understanding. Perhaps Byron’s own actions were purely out of ignorance.

Byron commits his mind to this reasoning and recites the Oath of Obedience.

<b>Byron:</b> “I am a Citizen of the City. I claim the Law as my own, and I am obedient  
to it.”

**(Remove 13)**

**(-1 to .meditationTimer)**

#### **-20- Meditate on the Second Law**

<em>  
Honor,  
Reverence,  
Humble Gratitude.  
On this, the Second Law,  
authority is respected.  
</em>

**(Remove 20 / Add 21,22,23)**  
**(Set .meditationTimer to 3)**

**-21- Why do we honor?**

<b>Byron:</b> “To honor is to build a community of peace. In peace, all may play their part.”

**(Remove 21)**  
**(-1 to .meditationTimer)**

**-22- Whom do we honor?**

<b>Byron:</b> “We honor those whose status is above ours. We honor the Elites who guard the Laws. We honor the Laws.”

**(Remove 22)**  
**(-1 to .meditationTimer)**

**-23- Have I held others in reverence?**

Byron, sure of his conviction of obedience, declares the Oath of Honor.

<b>Byron:</b> “As an obedient citizen, I honor those above me. I honor the Elites. I honor the Law.”

**(Remove 23)**  
**(-1 to .meditationTimer)**

**-30- Meditate on the Third Law**

<em>  
Remain,  
Persistence,  
Constant Diligence.  
On this, the Third Law,  
our City flourishes.  
</em>

**(Remove 30 / Add 31,32,33)**  
**(Set .meditationTimer to 3)**

**-31- Why do we remain?**

<b>Byron:</b> “To remain gives life to The City. The City lives through the citizens. To leave is death for me, death for you, and death for The City.”

**(Remove 31)**  
**(-1 to .meditationTimer)**

**-32- Where do we remain?**

<b>Byron:</b> “We remain in our jobs. We remain in our rotations. We remain where the Tower calls us. We remain dedicated in all things.”

**(Remove 32)**

**(-1 to .meditationTimer)**

**-33- Have I remained constantly diligent?**

Byron, confident in his commitment to remaining, recites the Oath of Diligence.

<b>Byron:</b> “To honor and obey, I remain constantly diligent in the pursuit of my work.”

**(Remove 33)**

**(-1 to .meditationTimer)**

**- check after each –**

If ((.meditationTimer = 0) and (.convoEvent = 1)) {

Byron completes the meditation on the First Law.

**(Set .meditationTimer to 3)**

**(Set .convoEvent to 2)**

**(Remove All / Add 20)**

} else If ((.meditationTimer = 0) and (.convoEvent = 2)) {

Byron completes the meditation on the Second Law.

**(Set .meditationTimer to 3)**

**(Set .convoEvent to 3)**

**(Remove All / Add 30)**

} else If ((.meditationTimer = 0) and (.convoEvent = 3)) {

Byron completes the meditation on the Third Law.

<b>Byron:</b> “And in this fashion, a citizen of The City is born.”

**(Set .convoEvent to 4)**

**(Remove All / Add 40)**

}

**-40- Conclude Meditation**

The subway arrives at Byron’s stop.

Byron, renewed by his meditation, exits the subway and follows the flow of people up and out into the main thoroughfare of Marino District. The wide street runs through the heart of the district, fading into darkness in either direction.

He takes the road north for a brief time before arriving at the entrance of the Marino District Tech Center. Making sure his work uniform is adjusted appropriately, Byron enters the Tech Center.

**(Remove 40 / Add 990)**



## **-990- Enter Tech Center**

### **Variables:**

- WorkByronThoughts.talkTopics
    - String Dictionary, The variable which holds the menu choices
  - WorkByronThoughts.leaving
    - Boolean, Determines when the conversation is done
  - WorkByronThoughts.convoEvent
    - Int32, Determines what stage the conversation is on.
    - 0 = Before started
    - 1 = Started first Law
    - 2 = Started second Law
    - 3 = Started third Law
    - 4 = Finished
  - WorkByronThought.meditationTimer
    - Int32, How many choices left before next law
- 

## **WorkFloor1Entrance**

**Alias: Marino Tech Center - Floor 1 – Entrance**

**Type: Room**

### **Description: (First Time)**

Byron passes through the main entrance of the {object:TechCenter}. Inside he is met with the dazzling illumination of bright,

**(Set game.hint = 6)**

**(Add Description)**

### **Description: (Other Times)**

If (DockManager.shipment = 2) {

As Byron enters the main lobby of the Tech Center, a cold chill runs down his spine. Five Elite Wakers stand towering in a “V” formation in front of the Tech Master’s desk. They are garbed in blue-trimmed, floor-length black robes with hoods concealing their faces. It is rare to see an Elite of the Waker Order roaming the streets.

The lead Waker draws out a hand and beckons towards Klyne. With measured confidence, Klyne steps out from behind the desk. The Waker places his hand on Klyne’s shoulder.

In that manner, the party leaves the Tech Center. The Sales Associates return to their pitches, and the general buzz of the Center resumes. But Byron can’t help but notice that there is far less chatter from the Tech Master’s desk than usual.

**(Set DockManager.shipment to 3)**

**(Set WorkFloor1CustServ.convoEvent = 6)**

}

Byron stands in the main entrance lobby of the {object:TechCenter}. The space is brightly lit by

**(Add Description)****Description:**

white lights, flashing television screens, the murmur of customers, and the myriad of sounds that accompany various displays littered throughout the {object:FirstFloor}. Immediately in front of him rests the wide, semicircular desk of the {object:TechMast}. Behind the Tech Masters in two quarter-circle segments sit the {object:CustServ} desks. Beyond Customer Service is the back wall of the store where the restrooms and access doors to the First Floor {object:EServCorr1} reside. The eastern side of the store showcases the {object:EDisplay} while the western side has three additional display areas: {object:EGamesDisp}, {object:EShowsDisp}, and {object:EStatusDisp} items. Two large {object:EEscalators} take customers between the first and second floor.

**Objects:****- Marino District Tech Center (TechCenter)**

Verbs

- Look at:

<b>Byron:</b> “Marino Tech Center. It feels like a long time since I started here as a Janitor. It’s always brightly lit with a mesmerizing display of television screens. Being a Clerk isn’t the best job, but today that might change.”

- Info:

Tech Centers are important installations in each district. Here Citizens of The City may acquire the latest technology as well as the latest customizable accessories. They are also home to local Battle Arenas where teams can compete at a variety of virtual games provided by The City Network.

**- First Floor (FirstFloor)**

Verbs

- Look at:

Byron looks around the familiar view of the First Floor.

<b>Byron:</b> “I’ve spent a great deal of time working on this floor of the Tech Center. I do many of the same jobs as other clerks: restocking shelves, rearranging displays, working at the customer service desk, and unloading new supplies from the Loading Dock. As a Tier 1 Clerk, however, I get to do a lot of the specialized jobs like maintaining the gaming equipment and setting up the Arena. But, if everything works out today as I hope, I’ll never have to do any of it again.”

**Exits:****- Tech Masters (TechMast)**

Verbs

- Look at:

If (DockManager.shipment = 3) {

<b>Byron:</b> “Ever since I started as a janitor thirteen years ago, I’ve longed to be a Tech Master. They are a tightly knit group and rarely get close to anyone else.

However, today was Klyne’s last day. He’s already on his way to the Elite training

facility in Centrino District as an Elite Waker initiate. Soon, someone else will be taking Klyne's place."

```
} else {  
    <b>Byron:</b> "Ever since I started as a janitor thirteen years ago, I've longed to be  
    a Tech Master. They are a tightly knit group and rarely get close to anyone else.  
    However, today is Klyne's last day. Tomorrow he will be reporting to the Elite  
    training facility in Centrino District as an Elite Waker initiate. And then someone  
    else will be taking Klyne's place."  
}
```

- Info:

Tech Masters are trained to repair a wide range of technology used by citizens of The City. They are located predominately at Tech Centers. This position is in the mid-upper tier of status in The City.

- Approach:

```
If (DockManager.shipment = 3) {  
    <b>Byron:</b> "They're looking a little shaken. Maybe I should give them some  
    alone time."  
} else if (WorkFloor1TechDesk.convoEvent = 1) {  
    <b>Byron:</b> "I think I've said everything that needed to be said."  
} else {  
    Go To WorkFloor1TechDesk  
}
```

Go To WorkFloor1TechDesk

**- Customer Service (CustServ)**

Verbs

- Look at:

```
If (WorkFloor1CustServ.convoEvent = 5) {  
    <b>Byron:</b> "Stel is looking more relieved now that the customer service desk is  
    under control."  
} else if (WorkFloor1CustServ.convoEvent = 7) {  
    <b>Byron:</b> "I'll leave Stel to his work for now. Those Wakers really shook up  
    everyone."  
} else {  
    <b>Byron:</b> "Looks like Stel is hard at work. His face has gone a shade of pale  
    green. There must be a lot of calls coming in right now. I've always wanted to ask  
    him about why his face does that, but I've never had the courage."  
}
```

-Approach:

```
If (WorkFloor1CustServ.convoEvent = 1) {  
    <b>Byron:</b> "I should really go get signed in before Stel loses it."  
} else {  
    Go to WorkFloor1CustServ  
}
```

**- Service Corridor (EServCorr1)**

Verbs

- Enter: Go to WorkFloor1Service

- Info:

Service Corridors are common installations in most buildings. They generally run along the back wall or as an alley between buildings. They are used for extra storage, maintenance access, or additional rooms. Service Corridors are intended for employee use only. The Marino Tech Center Service Corridor additionally has a Service Elevator.

**- Games (EGamesDisplay)**

Verbs

- Approach:

```
if (WorkPorto.convoEvent = 0) {  
    <b>Byron:</b> "I can't go wandering around the center. I'm already late as it is."  
} else {  
    Go to WorkFloor1Games  
}
```

**- Shows (EShowsDisplay)**

Verbs

- Approach:

```
if (WorkPorto.convoEvent = 0) {  
    <b>Byron:</b> "I can't go wandering around the center. I'm already late as it is."  
} else {  
    Go to WorkFloor1Shows  
}
```

**- Status (EStatusDisplay)**

Verbs

- Approach:

```
if (WorkPorto.convoEvent = 0) {  
    <b>Byron:</b> "I can't go wandering around the center. I'm already late as it is."  
} else {  
    Go to WorkFloor1Status  
}
```

**- Main Display Area (EDisplay)**

Verbs

- Approach:

```
if (WorkPorto.convoEvent = 0) {  
    <b>Byron:</b> "I can't go wandering around the center. I'm already late as it is."  
} else {  
    Go to WorkFloor1Display  
}
```

**- EEscalators**

Verbs

- Look at:

<b>Byron:</b> “I’ve used those escalators hundreds of times. Though, more often I use the elevator in the service corridor to move stuff between floors.”

- Floor 2:

```
if (WorkPorto.convoEvent = 0) {  
    <b>Byron:</b> "I can't go wandering around the center. I'm already late as it is."  
} else If (TechCart.parent = player) {  
    <b>Byron:</b> “There’s no way that I’m going to be able to take this cart with me  
    on the escalator. I’ll need to use the Elevator in the Service Corridor.”  
} else {  
    Go to WorkFloor2Entrance  
}
```

---

## **WorkFloor1TechDesk**

**Alias: Marino Tech Center - Floor 1 - Tech Masters**

**Type: Conversation**

**Controlling Function: TalkTechDesk**

### **Intro 1 (If WorkPorto.convoEvent = 0):**

Byron approaches the Tech Master desk. The three Masters on duty, Klyne, Allison, and Freetz, are laughing heartily and don’t notice him right away. Freetz notices him first.

<b>Freetz:</b> “Oh look, ladies and gentlemen! It’s our dear First Clerk himself come to honor us with his presence. What got you out of bed this morning, Byron?”

<b>Allison:</b> “Don’t you know, Freetz? He’s come to claim our dear Klyne’s job. Isn’t that right, Byron?”

<b>Freetz:</b> “Or he’s just come for the cake.”

Allison and Freetz chuckle. Klyne, tinkering with a cuff, smiles but doesn’t join in.

**(Starts with 1,2)**

### **Intro 2 (If WorkPorto.convoEvent > 0):**

Byron approaches the Tech Master desk. The three Masters on duty, Klyne, Allison, and Freetz, are laughing heartily and don’t notice him right away. Freetz notices him first.

<b>Freetz:</b> “Hello, Byron! Heard you had a bit of a late start this morning.”

<b>Byron:</b> “As if anyone hasn’t yet.”

<b>Allison:</b> “Hey, it’s not his fault that you’ve left yourself open to criticism. Besides, you got off easy. Manager Selma from first rotation makes public examples of tardiness. Porto’s a pushover by comparison.”

<b>Freetz:</b> “Even with Porto, it’s going to be a mark against his claiming Klyne’s job. That is, of course, why you’re here instead of playing Porto’s patsy?”

<b>Allison:</b> “Or maybe he’s just here for the cake.”

Freetz and Allison chuckle. Klyne, tinkering with a cuff, smiles but doesn’t join in.  
**(Starts with 1, 2)**

### **Choices, Replies, and Unlocks:**

#### **-1- How are you doing Klyne?**

<b>Byron:</b> “Hey, Klyne. How are you doing? You’re quieter than usual.”

<b>Freetz:</b> “He’s just gotten all sentimental.”

<b>Allison:</b> “Shut up, Freetz.”

Klyne ignores the others and addresses Byron.

<b>Klyne:</b> “Thanks for asking, Byron. It’s a little weird. I’ve been working on joining the Wakers for two years. I know it’s a great opportunity, but Wakers don’t usually leave Tower Ministries once they officially join the Order. And when they do, they’re always in full gown so no one sees your face. I know it’s a necessary part of the work they do, but it’s a little unnerving.”

<b>Byron:</b> “I hope things work out for you.”

<b>Klyne:</b> “Thanks, Byron. And, for the record, I hope you get my job. I’m just sorry you have to work with these two clowns.”

<b>Freetz:</b> “Oh, we’ll take good care of him.”

<b>Allison:</b> “That’s if the boss gives him to us. I think it’s still in question.”

<b>Byron:</b> “I’d better get back to work.”

The three of them nod and return to their tech maintenance projects.  
**(Remove All / Add 990)**

#### **-2- I’ll take both**

<b>Byron:</b> “Maybe I’m planning on having both.”

<b>Freetz:</b> “Ouch, Byron. That was awfully lacking in sentimentality for you. You might just be Tech Master material after all.”

Klyne focuses on his cuff repair.

<b>Allison:</b> “Now look what you two’ve done. You’ve hurt Klyne’s feelings.”

<b>Freetz:</b> “Don’t worry, the Wakers will get rid of that; his feelings I mean.”

<b>Allison:</b> “Freetz! Grow up.”

Freetz chuckles to himself. Byron fails to hold in a chuckle of his own.

<b>Allison:</b> “Ok, Byron. I think it’s time you went back to your work.”

**(Remove All / Add 900)**

### **-900- Go to Tech Center Entrance**

#### **Variables:**

- WorkFloor1TechDesk.talkTopics
  - String Dictionary, The variable which holds the menu choices
- WorkFloor1TechDesk.leaving
  - Boolean, Determines when the conversation is done
- WorkFloor1TechDesk.convoEvent
  - Int32, Determines what stage the conversation is on.
  - 0 = Have not talked to Techs
  - 1 = Have talked to Techs

---

### **WorkFloor1CustServ**

**Alias: Marino Tech Center - Floor 1 - Customer Service**

**Type: Conversation**

**Controlling Function: TalkCustServ**

#### **Intro 1 (.convoEvent = 0):**

Stel, seeing Byron approaching, mutters into his headset, then mutes his microphone. He addresses Byron.

<b>Stel:</b> “Byron! In the name of the Tower, where have you been? Veronica passed the desk off to me twenty minutes ago. We’ve been swamped with calls about Teleo’s new Cuff. I’ve been reading the manual on the fly trying to work through some of these problems. You’ve got to get signed in and help me with these.” Stel reaches to re-engage his microphone then pauses, “Oh, and Porto’s already asked me twice if I knew where you were. I hope you’ve got a good story.”

Stel returns his hand to the headset, unmutes the mic, and returns to helping the customer.

**(Set .convoEvent = 1)**

**(Starts with 900)**

#### **Intro 2 (.convoEvent = 1):**

Stel sees Byron and cuts off the microphone on his headset.

<b>Stel:</b> Whispering harshly, “Seriously Byron, get signed in. I’m drowning over here, man, and Porto’s got all of the other Clerks on different assignments.”  
(Starts with 900)

**Intro 3 (.convoEvent = 2)**

Stel beckons Byron over and thrusts a headset into his hands. Byron positions himself in front of a Customer Service Terminal. The terminal has text displayed:

<centered>  
<b style="color:#C00000">!!!-----ALERT-----!!!</b>

Help line is behind schedule.

Current number of customers on hold: <b>3</b>

Primary Customer Concerns:

Troubleshooting Product: <b>Advanced Citizen’s Cuff X9 by Teleo Manufacturing</b>

<b style="color:#C00000">!!!-----ALERT-----!!!</b>  
<centered>

(Remove 900 / Add 1)

**Intro 4 (.convoEvent = 5)**

<b>Stel:</b> “Hey Byron. I’ve got things handled here. I’m sure Porto’s got something for you to do. Better get to it.”  
(Remove All / Add 900)

**Intro 5 (If WorkFloor1CustServ.convoEvent = 6):**

Byron walks over to Stel. He catches Byron’s eye. He draws close to Byron and whispers.

<b>Stel:</b> “Byron, man, that freaked me out. I know the Wakers are a big help to The City, believe me I know it, but that just messed with me. I wasn’t here the last time a Tech Master was...” He searches for the right word. “Taken. And I hope I’m not around when it happens again. The others look pretty shaken. I’d give them some time.”  
(Set .convoEvent = 7)  
(Starts with 990)

**Choices, Replies, and Unlocks:**

**-1- Accept Incoming Call**

Byron pushes the key to activate the next customer call.

<b>Byron:</b> “Thank you for calling Marino Tech Center Customer Service. My name is Byron. How may I serve you today?”

A coarse male voice replies.



<b>Customer:</b> “Hmm. Yes, my name is Patricke. I recently purchased a Teleo Advanced Cuff from your Center. I figured this rotation would be a good time to set it up. However, I seem to be having an issue getting the device to turn on. Could you help me with this?”

(Set .custTimer = 3)

(Remove 1 / Add 2,3,8)

**-2- I have a few suggestions**

<b>Byron:</b> “Yes, absolutely, that’s what we’re trained here to do. Let me walk you through this.”

(Remove 2,3 / Add 4,5,6,7)

**-3- Let me check the manual**

<b>Byron:</b> “Yes, absolutely. Allow me just a moment to check the manual concerning your issue.”

<b>Customer:</b> “The manual! Aren’t you supposed to be trained for this sort of thing?”

<b>Byron:</b> “Yes, we are, but the Teleo Advanced Cuff is a new product, and to provide you with the best possible support, it is best if I double check to make sure the procedure is as easy for you as possible.”

The man grunts.

<b>Customer:</b> “Fine, but make it quick.”

<span style="color: #309cc0">

<b>Teleo Advanced Cuff X9 Manual</b>

<b>Powering On Procedure</b>

<b>Step 1:</b>

Remove <b>Teleo Advanced Cuff X9</b> from the packaging.

<b>Step 2:</b>

Remove all safety labels and protective guard screens.

<b>NOTE:</b> Make sure to remove all guard screens, especially screen on Biometric Plate, as this can prevent device from activating.

<b>Step 3:</b>

Adjust the <b>Teleo Advanced Cuff X9</b> clasps to find the desired fit.

<b>NOTE:</b> Cuff should hold firmly on the wrist without sliding around but remain loose enough as to not restrict blood flow.

<b>Step 4:</b>

Once **Teleo Advanced Cuff X9** is securely fitted, the device should automatically connect and, using your biometric data, register itself with **The City Network**.

**Step 5:**

Begin using your **Teleo Advanced Cuff X9**. For more information on using specific programs and connecting to the **Teleo Game Network**, a subset of **The City Network**, consult the Programs section of the manual.

**NOTE:** If the Cuff needs to be reset, enter the following code:  
TELEODUMPZERO

**Byron:** “Alright, sir, I’m ready to make a suggestion.”

(Add 4,5,6,7 / Remove 2,3)

(-1 to .custTimer)

#### **-4- Try turning the Power On**

**Byron:** “I’d like you to try turning on the power.”

A few moments of silence precede the customer’s reply.

**Customer:** “You think I’m an idiot, don’t you. There is no way to turn the power on. What, you think there’s going to be a button or something?”

**Byron:** “Sorry, let’s try this.”

(Remove 4)

(-1 .custTimer)

#### **-5- Let’s check the Battery**

**Byron:** “It could possibly be an issue with the battery. Do you happen to have a screwdriver handy? If so, I will walk you through the process.”

**Customer:** “Yes, I have a screwdriver. But opening up a piece of technology is a Tech Master’s job. I’m not sure this is a good idea. Isn’t there anything else to try?”

(Remove 5 / Save talkTopics on talkTopics2 / Clear talkTopics / Add 9,10)

#### **-6- Look at the Biometric Plate**

**Byron:** “Sir, have you made sure to remove all of the safety guards on the cuff. It is especially important to remove the ones from the Biometric Plate.”

**Customer:** “That’s ridiculous, of course I’ve...” A brief pause fills the headset. “Well, I’ll be. I missed one. And now it’s powering on. It’s no wonder though. They practically make these things as difficult to get into as a safe.”

(Remove All / Add 11)

**-7- Input this Code**

<b>Byron:</b> “I’m going to give you a code to input that should reset the system. Let me know when you’re ready for it.”

<b>Customer:</b> “A code!? Are you deaf? I told you already that the cuff won’t turn on. If it won’t turn on, how exactly can I input a code?”

<b>Byron:</b> “My apologies. I must have misheard. Why don’t we try something else?”  
(Remove 7)  
(-1 .custTimer)

**-8- Bring it in for the Tech Masters**

<b>Byron:</b> “I’m afraid this issue is beyond my training. It’d be best if you brought it in to have the Tech Masters take a look at it.”

A grunt erupts from the headset.

<b>Customer:</b> “Yeah, that’s about what I figured. As always, the useless customer service at its best. Now I’ll have to spend half a rotation taking care of this.”  
(Set .custSatisfied to 1)  
(Remove All / Add 12)

**-9- Don’t worry, I’m a Tech Master in training**

<b>Byron:</b> “Have no fear, sir. I am a Tech Master in training. I expect to be promoted this very rotation. If you follow my instructions, I’ll get you through this.”

<b>Customer:</b> “Fine, if you say so. What do I do?”

<b>Byron:</b> “Use the screwdriver to remove the four screws along the biometric plate. Once they are removed, you should be able to take off the plate.”

<b>Customer:</b> “Ok, here I go.”

Byron waits for the customer to take off the plate. In a few moments, a small spark and yelp comes over the headset.

<b>Customer:</b> “Damn it! Why didn’t you warn me that there would be a wire from the plate to the battery? I pulled it out and it shocked me and probably shorted out the whole thing. This is a ruined mess. ‘Tech Master in training.’ You’ll hear about this!”

<b>The customer ends the call.</b>  
(Set .custSatisfied to 0)  
(Remove All / Add 801)

**-10- Maybe you’re right**

<b>Byron:</b> “Yeah, that might be a little too advanced for this support call. Let’s try something less complex before we go that far.”

**(Remove All / Add .talkTopics2 to .talkTopics)**

**(-1 .custTimer)**

#### **-11- Glad I could help**

<b>Byron:</b> “I’m glad that I could help you solve the problem. Please call us again if you have any further issues with this or any other of our products.”

<b>The call ends.</b>

if .custTimer = 3 {

**(Set .custSatisfied to 3)**

} else {

**(Set .custSatisfied to 2)**

}

**(Remove All / Add 801)**

#### **-12- Sorry that I couldn’t help**

<b>Byron:</b> “I’m sorry that I was unable to solve your issue. I’m sure the Tech Masters are more than capable of assisting you.”

<b>The call ends.</b>

**(Remove 12 / Add 801)**

**(Set .custSatisfied to 1)**

#### **-15- Accept Incoming Call**

Byron pushes the key to activate the next customer call.

<b>Byron:</b> “Thank you for calling Marino Tech Center Customer Service. My name is Byron. How may I serve you today?”

A young female’s voice replies.

<b>Customer:</b> “Hello, Byron. I’m Abbie. I was actually at the center just a few rotations ago. I just got a new promotion, and my first paycheck came in. I thought the best thing was to come get a new Cuff since mine was a little out of date. One of your sales people told me about this new Teleo cuff, and I thought, ‘why not get it.’”

<b>Byron:</b> “We’re glad you came by. Are you satisfied with your cuff?”

<b>Customer:</b> “Well, yes, I would be. Except I’m having an issue. The cuff turned on just fine. It seemed to connect, and it downloaded my settings. But now, no matter what I do, I can’t seem to get it to access The City Network for any further actions even though it still says it’s connected. Do you know what the problem might be?”

**(Remove 15 / Add 16,17,21)**

**(Set .custTimer = 3)**

**-16- I have some ideas**

<b>Byron:</b> “Yes, Abbie, I think I might know how to fix your problem.”

**(Remove 16,17 / Add 18,19,20)**

**-17- Let me check the manual**

<b>Byron:</b> “Abbie, I’m definitely going to help you fix your problem. The Teleo X9 Cuff is relatively new, so I want to check the manual briefly to make sure I’m giving you the correct instructions. Can you hold a minute?”

She responds hesitantly.

<b>Customer:<b> “Um, yes, I guess, if you need to.”

<span style="color: #309cc0">

<b>Teleo Advanced Cuff X9 Manual</b>

<b>Connecting to The City Network</b>

<b>Step 1:</b>

Connecting to <b>The City Network</b> is as simple as ever with the <b>Teleo Advanced Cuff X9</b>. Once securely attached to the wrist and powered on, the Biometric Sensor plate will register your DNA and check it against The City’s Citizen Records. All of your previous citizen settings will be imported, and you’ll be ready to use the <b>Teleo Advanced Cuff X9</b>! If you encounter issues, consult the following troubleshooting tips.

<b>Tip 1:</b>

If the icon in the top right corner does not indicate you are receiving a signal, the best solution is to contact your local Tech Center Tech Masters as this is likely due to a malfunction.

<b>Tip 2:</b>

If there is a signal but settings have not been downloaded, install our <b>Teleo Diagnostics</b> application. This should generate an error list. The type of error can be determined by the first two letters:

TL: Manufacturing Error, requires Tech Masters

RG: Registration Error, contact Centrino District Citizen Registration

BT: Battery Error, requires Tech Masters (WARNING: DO NOT ATTEMPT TO REMOVE OR REPAIR BATTERY WITHOUT TRAINING AS IT WILL RESULT IN THE IRREPARABLE DESTRUCTION OF THE DEVICE)

ZO: Specific error code for Tech Masters

<b>Tip 3:</b>

If the error is a registration error, registration status can be checked via the Diagnostic Application. In most cases, report to the Centrino District Citizen Registration facility for further inquiry.

</span>

<b>Byron:</b> “Alright, I’ve taken a look at the manual, and I’m ready to advise.”  
(Remove 16,17 / Add 18,19,20)  
(-1 to .custTimer)

#### **-18- Check Connection**

<b>Byron:</b> “Let’s check the connection first. Do you see a hexagon with a dot in the middle in the top right corner of the cuff’s screen?”

<b>Customer:</b> “Um, yes Byron. I told you right away that it already connected and still says it’s connected. I just can’t do anything now.”

<b>Byron:</b> “Well, that’s good. Now let’s try something else.”  
(Remove 18)  
(-1 to .custTimer)

#### **-19- Install Diagnostic Application**

<b>Byron:</b> “The best thing to do for this sort of issue is to install the Teleo Diagnostic application. It should be built into the cuff; you’ll just need to install it. Can you do that?”

<b>Customer:</b> “Already working on it. ... There we go! Installed. What next?”  
(Remove All / Add 21,22, 23)

#### **-20- Reset Device**

<b>Byron:</b> “It might be possible that a quick device reset might work. Go ahead and remove the cuff. Then turn it around and press your thumb to the center of the biometric plate on the back. Press for about ten seconds, and it will reset.”

Byron waits as she rests the cuff.

<b>Customer:</b> “Alright. I reset it, then put it back on. It booted, connected, and loaded all of my personal settings just like last time. It still won’t let me do anything on The City Network, though. Nothing’s changed.”

<b>Byron:</b> “Ok. We can try something else.”  
(Remove 20)  
(-1 to .custTimer)

#### **-21- Bring it to the Tech Masters**

<b>Byron:</b> “I’m not sure if this is an issue I’m able to advise you on. Why don’t you come in and let the Tech Masters take a look?”

<b>Customer:</b> “You’re sure that’s the only thing to be done?”

<b>Byron:</b> “Yes, I think that’s the best choice.”

<b>Customer:</b> “Alright.”

**(Remove All / Add 26)**

## **-22- Read Error List**

<b>Byron:</b> “Great, could you run the diagnostic error list? That should tell us what the trouble is with the connection.”

<b>Customer:</b> “Um, yes. Let’s see. It says RG-44837-0049-UUL45. Do you know what that means?”

**(Remove 22)**

**(-1 to .custTimer)**

## **-23- Check Registration Status**

<b>Byron:</b> “We should check your registration status. Could you run the registration diagnostic?”

<b>Customer:</b> “Ok. This is what it says: “Error. Registration is currently invalid. Please contact... Wait! What? Registration invalid!? What does that mean!? Byron, what’s going on? Why is my registration invalid?”

**(Remove All / Add 24,25)**

## **-24- Come to the Tech Center**

<b>Byron:</b> “It’s okay, Abbie. Calm down. You’re going to be okay.”

<b>Customer:</b> “But I don’t understand. How could my registration be invalid?”

<b>Byron:</b> “Sometimes these things just happen. It’s going to be all right. Just come down to the Tech Center; we’ll have the Tech Masters take a look.”

<b>Customer:</b> “I don’t know, Byron. I’m not sure that’s the right thing to do.”

<b>Byron:</b> “It’ll be okay. We’re professionals. We’ll get this worked out. Just come to the Marino Tech Center.”

<b>Customer:</b> “Okay...”

<b>Byron:</b> “I’ll have the Tech Masters standing by.”

<b>The call ends.</b>

**(Set .custSatisfied = 0)**

**(Remove All / Add 802)**

## **-25- Go to Centrino District**

<b>Byron:</b> “It’s okay, Abbie. Calm down. You’re going to be okay.”

<b>Customer:</b> “But I don’t understand. How could my registration be invalid?”

<b>Byron:</b> “I don’t know. It’s not a very common error. But I’m sure that everything is going to be just fine. Now, what you need to do is head over to the Centрино District Citizen Registration Facility. They’ll be able to handle your registration errors and get everything worked out on their end.”

<b>Customer:</b> “Are you sure?”

<b>Byron:</b> “Yes, I’m sure. It’s just an error; they’ll work everything out. They are professionals and can manage any registration issue. Once it’s fixed, your cuff should be fully functional, no problem.”

<b>Customer:</b> “Alright, that sounds like a good idea. I’ll head over there right away. Thanks, Byron.”

**(Remove All / Add 27)**

#### **-26- Sorry that I couldn’t help**

<b>Byron:</b> “Sorry that I wasn’t able to assist you. I’m sure the Tech Masters will be able to solve your issue.”

<b>Customer:</b> “Yes, Byron, I’m sorry, too.”

<b>The call ends.</b>

**(Set .custSatisfied = 1)**

**(Remove 26 / Add 802)**

#### **-27- Glad I could help**

<b>Byron:</b> “I’m glad that I could help, Abbie. Please call us again if you have any further issues with this or any other of our products.”

<b>Customer:</b> “Thank you very much!”

<b>The call ends.</b>

if .custTimer = 3 {

**(Set .custSatisfied to 3)**

} else {

**(Set .custSatisfied to 2)**

}

**(Remove All / Add 802)**

#### **-30- Accept Incoming Call**

Byron pushes the key to activate the next customer call.



<b>Byron:</b> “Thank you for calling Marino Tech Center Customer Service. My name is...”

An older woman’s voice cuts him off.

<b>Customer:</b> “I don’t care what your name is. Do you realize how long I have been on hold?”

<b>Byron:</b> “I’m sorry for the wait ma’am...”

<b>Customer:</b> “Don’t interrupt me! I have been waiting for this line to free up for over half an hour. HALF AN HOUR! Do you understand what I could have done in half an hour? Half an hour of my precious life, whisked away by poor customer service. The entire City could crumble into chaos in so little time were it not for myself and the other Arbiters. What do you have to say for yourself?”

**(Remove 30 / Add 31,32,34)**

**-31- I’m sorry for the wait. What can I help you with?**

<b>Byron:</b> “I’m sorry for the delay. We have been swamped with calls this rotation. What can I help you with?”

<b>Customer:</b> “Minor excuses do not sweep away the time lost. As for my technical issues, it doesn’t matter. Once I saw that your service was so poor, I just knew I had to remain till I could make you understand. I hope you make the necessary adjustments so that such an event never occurs again.”

**(Remove 31, 32 / Add 33)**

**-32- We’re doing the best we can**

<b>Byron:</b> “I’m sorry for the service. I assure you we are doing the best we can to help each of our customers.”

<b>Customer:</b> “Such is as I feared. Your ‘best’ is of remarkably poor quality, even for such low-level positions as yours. Someday we’ll find a way to fix the broken engine of menial labor jobs. Until then, I charge you with fixing the broken system of service at your Tech Center. If you can even manage such a thing, it would be at least something your meager life could amount to.

**(Remove 31, 32 / Add 33)**

**-33- Can I get your name?**

<b>Byron:</b> “Could I have your name on record as being the one who made such an important recommendation to our Tech Center?”

<b>Customer:</b> “But of course! I am Madam Bristé Illundo, Arbiter of Marino Prime Bank. Your superiors will know how to contact me for further recommendations.”

<b>Byron:</b> “Thank you for your call.”

<b>Customer:</b> “My pleasure!”

<b>The call ends.</b>

**(Remove All / Add 803)**

**(Set .custSatisfied to 1)**

#### **-34- Hang up**

<b>Byron ends the call.</b>

**(Remove All / Add 803)**

**(Set .custSatisfied to 0)**

#### **- After Choice Check This -**

If .convoEvent = 2 {

    If .custTimer = 0 {

        <b>Customer:</b> “This is taking too long. Either you know how to fix it or not. I’m not going to wait around for you to keep guessing at what the issue might be.”

        <b>Byron:</b> “I apologize, sir. If you’ll just...”

        <b>Customer:</b> “No, I’m finished here. I’m coming in to talk to a Tech Master and get some real help.”

        <b>The call ends.</b>

**(Set .custSatisfied to 1)**

**(Set .custTimer to -1)**

**(Remove All / Add 12)**

    }

} else if .convoEvent = 3 {

    If .custTimer = 0 {

        <b>Customer:</b> “Um... Byron. I’m sorry, but I just realized what time it is. I can’t wait any longer to figure this out. I’ll just come in later to work it out.”

        <b>Byron:</b> “Are you sure? I think we’ve almost got this.”

        <b>Customer:</b> “Yes, Byron. I really need to go. Sorry.”

        <b>The call ends.</b>

**(Set .custSatisfied to 1)**

**(Set .custTimer to -1)**

**(Remove All / Add 802)**

    }

}

#### **-801- Customer Report**

<centered>

Customer Report:

Topic: **<b>New Item Issue</b>**

Product: **<b>Advanced Citizen's Cuff X9 by Teleo Manufacturing</b>**

Issue: **<b>Device Not Activating</b>**

If .custSatisfied = 0 {

Customer Satisfaction:

**<b style="color:DarkRed">Very Poor</b>**

**</centered>**

**<b>Byron:</b> "I hope that one doesn't come back to bite me."**

} else if .custSatisfied = 1 {

Customer Satisfaction:

**<b style="color:OrangeRed">Poor</b>**

**</centered>**

**<b>Byron:</b> "That could have gone better..."**

} else if .custSatisfied = 2 {

Customer Satisfaction:

**<b style="color:LimeGreen">Satisfied</b>**

**</centered>**

**<b>Byron:</b> "That wasn't so bad."**

} else if .custSatisfied = 3 {

Customer Satisfaction:

**<b style="color:Gold">Very Satisfied</b>**

**</centered>**

**<b>Byron:</b> "That's right! Who needs manuals?"**

}

**<centered>**

**<b style="color:#C00000">!!!-----ALERT-----!!!</b>**

Help line is behind schedule.

Current number of customers on hold: **<b>2</b>**

Primary Customer Concerns:

Troubleshooting Product: **<b>Advanced Citizen's Cuff X9 by Teleo Manufacturing</b>**

**<b style="color:#C00000">!!!-----ALERT-----!!!</b>**

**<centered>**

**(Add .custSatisfied to .custSatisfiedTotal)**

**(Set .custSatisfied to 0)**

**(Set .custTimer to 3)**

**(Set .convoEvent to 3)**

**(Remove 801 / Add 15)**

**-802- Customer Report**

&lt;centered&gt;

Customer Report:

Topic: &lt;b&gt;New Item Issue&lt;/b&gt;

Product: &lt;b&gt;Advanced Citizen's Cuff X9 by Teleo Manufacturing&lt;/b&gt;

Issue: &lt;b&gt;Device Not Connecting to The City Network&lt;/b&gt;

If .custSatisfied = 0 {

Customer Satisfaction:

&lt;b style="color:DarkRed"&gt;Very Poor&lt;/b&gt;

&lt;/centered&gt;

&lt;b&gt;Byron:&lt;/b&gt; "I hope I told her to do the right thing."

} else if .custSatisfied = 1 {

Customer Satisfaction:

&lt;b style="color:OrangeRed"&gt;Poor&lt;/b&gt;

&lt;/centered&gt;

&lt;b&gt;Byron:&lt;/b&gt; "I should have known how to fix that one!"

} else if .custSatisfied = 2 {

Customer Satisfaction:

&lt;b style="color:LimeGreen"&gt;Satisfied&lt;/b&gt;

&lt;/centered&gt;

&lt;b&gt;Byron:&lt;/b&gt; "I'm glad I could help her, but that sounds like it could be a complicated issue to fix. I hope she's okay."

} else if .custSatisfied = 3 {

Customer Satisfaction:

&lt;b style="color:Gold"&gt;Very Satisfied&lt;/b&gt;

&lt;/centered&gt;

&lt;b&gt;Byron:&lt;/b&gt; "Easy fix! But I hope she's okay. An issue with registration isn't common."

}

&lt;centered&gt;

&lt;b style="color:#C00000"&gt;!!!-----ALERT-----!!!&lt;/b&gt;

Help line is behind schedule.

Current number of customers on hold: &lt;b&gt;1&lt;/b&gt;

Primary Customer Concerns: &lt;b&gt;Unknown&lt;/b&gt;

Troubleshooting Product: &lt;b&gt;Unknown&lt;/b&gt;

&lt;b style="color:#C00000"&gt;!!!-----ALERT-----!!!&lt;/b&gt;

&lt;centered&gt;

**(Add .custSatisfied to .custSatisfiedTotal)****(Set .custSatisfied to 0)****(Set .custTimer to 3)**

(Set .convoEvent to 4)  
(Remove 802 / Add 30)

**-803- Customer Report**

<centered>

Customer Report:

Topic: <b>General Complaint</b>

Product: <b>Unknown</b>

Issue: <b>Unknown</b>

If .custSatisfied = 0 {

Customer Satisfaction:

<b style="color:DarkRed">Very Poor</b>

</centered>

<b>Byron:</b> “I don’t have time for that.”

} else if .custSatisfied = 1 {

Customer Satisfaction:

<b style="color:OrangeRed">Poor</b>

Correction made for impossible situation:

Employee Response:

<b style="color:LimeGreen">Satisfactory</b>

(Set .custSatisfied to 2)

</centered>

<b>Byron:</b> “There’s just no good way to handle those calls.”

}

<centered>

<b style="color:LimeGreen">-----On Schedule-----</b>

Help line is on schedule.

Current number of customers on hold: <b>0</b>

Primary Customer Concerns:

Troubleshooting Product:

<b style="color:LimeGreen">-----On Schedule-----</b>

<centered>

(Add .custSatisfied to .custSatisfiedTotal)

<centered>

Current Employee: Byron Madigan, 45-64

Overall Customer Satisfaction Rating:

<centered>

If .custSatisfiedTotal <= 0 || <3 {

```
<b style="color:DarkRed">Very Poor</b>
} else if .custSatisfiedTotal >=3 || <6 {
  <b style="color:OrangeRed">Poor</b>
} else if .custSatisfiedTotal >=6 || <9 {
  <b style="color:LimeGreen">Satisfactory</b>
} else if .custSatisfiedTotal = 9 {
  <b style="color:Gold">Very Satisfactory</b>
}
```

<b>Byron:</b> “Well, that’s finally over.”

Manager Porto’s voice comes over the headset.

<b>Porto:</b> “Clerk Madigan! I just saw that the help desk is back on schedule. Excellent. See, once you get to work, everything just falls into place.”

Byron sighs.

<b>Porto:</b> “Anyway, now that things are cleared up at the Customer Service Desk, I need you to head up to the Dock and collect a new shipment of items. Just collect them and stock the store as usual.”

Byron removes the headset and motions to Stel.

<b>Byron:</b> “Hey Stel, you should have things under control here now. Porto wants me to go grab some new stock from upstairs.”

<b>Stel:</b> “You got it, boss. Thanks for the assist.”

Byron turns to walk away.

<b>Stel:</b> “Oh, Byron! When you get a minute later on there was something I wanted to tell you.”

**(Set .custTimer to -1)**

**(Set .convoEvent to 5)**

**(Remove 803 / Add 900)**

**(Set DockManager.shipment to 1)**

**(Set game.hint to 8)**

**-900- Return to Tech Center Entrance**  
**(Go to Tech Center Entrance)**

**Variables:**

- WorkFloor1CustServ.talkTopics

---

- String Dictionary, The variable which holds the menu choices
- WorkFloor1CustServ.leaving
  - Boolean, Determines when the conversation is done
- WorkFloor1CustServ.convoEvent
  - Int32, Determines what stage the conversation is on.
  - 0 = First time approaching desk (no Porto)
  - 1 = Second time approaching desk (no Porto)
  - 2 = Approach desk (after Porto 1) / On Customer 1
  - 3 = On Customer 2
  - 4 = On Customer 3
  - 5 = Finished helping the desk
  - 6 = After Wakers take Klyne
  - 7 = After Byron talks to Stel after Wakers
- WorkFloor1CustServ.custTimer
  - Int32, Starts at a value (3) and gets reduced each time an incorrect answer gets selected.
  - At zero this causes the customer to quit.
- WorkFloor1CustServ.custSatisfiedTotal
  - Int32, Stores total satisfaction points
- WorkFloor1CustServ.custSatisfied
  - Int32, How satisfied was the current customer
  - 0 = Very Bad
  - 1 = Bad
  - 2 = Good
  - 3 = Very Good
- WorkFloor1CustServ.talkTopics2
  - String Dictionary, Holds current state of talkTopics to return back to it after 9 and 10

---

## **WorkFloor1Display**

**Alias: Marino Tech Center - Floor 1 - Display Area**

**Type: Room**

### **Description:**

Byron enters the main display area of the Tech Center. Here is where the latest devices are shown. Along with a series of television screens and personal computing devices, there are three main display showcases: {object:AdvCuff}, a new {object:WScreen}, and the {object:Brigadier}. The {object: DispTech1Entrance} is to the west.

Several Customers stand around the displays as Sales Directors make presentations.

### **Objects:**

**-Teleo's Advanced Citizen's Cuff X9 (AdvCuff)**

Verbs

- Look at:

<b>Byron:</b> “Looks like Teleo’s trying to encroach on Verge’s territory again. It’s been a while since I’ve seen a Cuff on display that wasn’t Verge. I’d better go over the manual before the calls start coming in.”

- Info:

Teleo, a manufacturing company based out of H7, Humer District. Teleo specializes in gaming technology. The Advanced Citizen’s Cuff X9 is designed as a game component as well as serving in the standard, Tower-issued capacities.

**-Warped Screen TV (WScreen)**

Verbs

- Look at:

<b>Byron:</b> “I set this display up last week. It’s supposed to be a new kind of technology that allows more people to sit and watch the screen by curving it. It seems more like a gimmick than actually revolutionary.”

**-Brigadier Extreme Gaming Battle Suit (Brigadier)**

Verbs

- Look at:

<b>Byron:</b> “We’ve been advertising these for the last month. The Centrino District Grand Battle Royale is coming up, and the Brigadier is the best gear currently on the market. I might go watch some matches again this year, though the crowds are a bit much for me.”

- Info:

Extreme Gaming is one of several professional gaming leagues in The City. While other, more traditional, interfaces exist, Extreme Gaming utilizes the Battle Suit: a full body sensor grid that is used to control an in-game avatar. Each cycle, Tower Ministries sponsors an Extreme Gaming event, putting players through a vast array of challenges.

**Exits:**

**-Tech Center Entrance (DispTech1Entrance)**

Verbs

- Approach: Go to Tech Center Entrance

---

**WorkFloor1Games**

**Alias: Marino Tech Center - Floor 1 - Game Display**

**Type: Room**

**Description:**

Byron enters the game display area near the back wall of the Tech Center. Covering the wall are rows of animated images advertising popular {object:VideoGames}. The games represented range from those intended for simple {object:PTGames:Personal Terminal} devices to the competitive, full-body motion titles of the {object:ExGame} series. Several tables display elaborate {object:MiniGame:Miniature-Based Games}. Tables set up near the corner of the store showcase the latest expansions to a popular card game called {object:Xyzzy:Xyzzy}. Nearby are



the displays for popular {object:GShowsDisp} and special {object:GStatusDisp} items. To the east is the {object:GTech1Entrance}.

## **Objects:**

### **-Video Games (VideoGames)**

Verbs

- Look at:

<b>Byron:</b> “Even though we don’t sell most video games, just those that require it, we found that advertisements for them encourage people to purchase the equipment necessary to play them.”

- Info:

Video Games are publically accessible from The City Network. Some games require purchase or subscriptions in order to play. For others, the only limitation is having the appropriate technology.

### **-Personal Terminal Games (PT)**

Verbs

- Look at:

<b>Byron:</b> “I own a couple of these. I prefer puzzle-solving to actionheavy. There was one a few years ago called <em>Mysterious</em> that I really liked.”

### **-Extreme Games (ExGame)**

Verbs

- Look at:

<b>Byron:</b> “It’s fun to watch people play these, but I’m no good at it. <em>RocketEx</em> was the major release last year. The final match was so close there was nearly a riot at the Grand Battle Royal. Remembering the tension makes me feel claustrophobic.”

### **-Miniature-Based (MiniGame)**

Verbs

- Look at:

<b>Byron:</b> “Stel is really into this game right now. He has to spend nearly his whole paycheck getting these miniatures. I suppose it’s worth it to him, though. He said he made it to the semi-finals in a district competition.”

### **-Xyzzy**

Verbs

- Look at:

<b>Byron:</b> “This one’s a big hit with the kids. It’s one part strategy and one part exploration. They sell so quickly we barely have to advertise.”

- Info:

Xyzzy is a two-to-four player card battling game where players compete for treasure as they explore an elaborate cave system. The caves are randomly determined by card draws. The rarest card, which is named after the game, can move the player instantly to a treasure trove.

**-Table (GTable)**

- Background Object used for Stocking

**Exits:**

**-Shows (GShowsDisp)**

Verbs

- Approach: Go to WorkFloor1Shows

**-Status (GStatusDisp)**

Verbs

- Approach: Go to WorkFloor1Status

**-Tech Center Entrance (GTech1Entrance)**

Verbs

- Approach: Go to WorkFloor1Entrance

---

**WorkFloor1Shows**

**Alias: Marino Tech Center - Floor 1 - Wall of Shows**

**Type: Room**

**Description:**

The intense cacophony of color stuns Byron as he approaches the Wall of Shows display area. He tries to orient himself to the onslaught of visual stimulation. All of the current {object:TVShows} are displayed simultaneously on this wall. Mercifully, the only way to hear the audio is to pick up a set of {object:Headphones} and tune them to the number indicated next to the appropriate screen. From here, Byron can access the {object:SGamesDisp} display and the {object:SStatusDisp} items display. The {object:STech1Entrance} is to the east.

**Objects:**

**-Television Shows (TVShows)**

Verbs

- Look at:

<b>Byron:</b> “How is it possible that anyone can watch these shows? I might tune in to watch <em>Razor’s Edge</em> or <em>Lonely Spirit</em> now and then at home, but dozens of shows at the same time is beyond overwhelming. And yet, there are always people here.”

**-Headphones (Headphones)**

Verbs

- Look at:

<b>Byron:</b> “Every shift we have several customers come in to watch a show. I don’t know how they can concentrate with all of the other screens, even with the headphones. Plus, you never know who might have been wearing them ahead of you. Thankfully, our janitor goes through every hour or so and disinfects them.”

- Use:

<b>Byron:</b> “I have no reason and no desire to stay here and watch a show.”

**Exits:**

**-Games (SGamesDisp)**

Verbs

- Approach: Go to WorkFloor1Games

**-Status (SStatusDisp)**

Verbs

- Approach: Go to WorkFloor1Status

**-Tech Center Entrance (STech1Entrance)**

Verbs

- Approach: Go to WorkFloor1Entrance

---

**WorkFloor1Status**

**Alias: Marino Tech Center - Floor 1 - Status Display**

**Type: Room**

**Description:**

Byron walks over to the Status Display. Each piece has been painstakingly set out with small lights illuminating every feature. The items presented here on pedestals are special customizations available to those of the required status. Byron notes several golden and jeweled {object:GoldJewelCuffs:Cuffs}. Along the northern wall is the {object:StGamesDisp} display area and the {object:StShowsDisp} area along the western wall. To the east is the {object:StTech1Entrance}.

**Objects:**

**- Gold and Jeweled Cuffs (GoldJewelCuffs)**

Verbs

- Look at:

<b>Byron:</b> “We don’t sell many of the golden Cuffs. Occasionally, Ladies of a high status will buy the jeweled ones. We can have them custom built as well. I certainly couldn’t afford or qualify for any of these, not that I’ve ever even purchased accessories for my cuff anyway.”

**- Pedestals (StPedestals)**

- Background Object used for Stocking

**Exits:**

**- Games (StGamesDisp)**

Verbs

- Approach: Go to WorkFloor1Games

**- Shows (StShowsDisp)**

Verbs

- Approach: Go to WorkFloor1Shows

**- Tech Center Entrance (StTech1Entrance)**

Verbs

- Approach: Go to WorkFloor1Entrance

---

**WorkFloor2Entrance**

**Alias: Marino Tech Center - Floor 2 - Landing**

**Type: Room**

**Description:**

Byron stands on the landing of the {object:SecondFloor} of the Tech Center. While the first floor contains the main display areas, the second floor is stocked with general merchandise. It is also the location of the in-store Café. The {object:SECafe} occupies the northwestern corner of the floor. The {object:SECuffDisplay} lies to the southwest. The northeast corner is home to the {object:SETermDisplay}, the southeast is the {object:SEAccDisplay}. To the south of the landing is the {object:SETVDisplay}. In the center of the room, between the {object:SEEscalators}, are four quarter-circle {object:SECustServ2}. Doors on either side of the restrooms lead into the second floor {object:SEServCorr2} to the north.

**Objects:**

**-Second Floor (SecondFloor)**

Verbs

- Look at:

Byron scans the second floor of the Tech Center.

<b>Byron:</b> “Everything seems to be in order. I usually only need to check this floor if something needs to be restocked or rearranged. The Sales Associates generally deal with the customers.”

**-Customer Service Desks (SECustServ2)**

Verbs

- Look at:

<b>Byron:</b> “That’s the second floor Customer Service Desk. It’s mostly used by the Sales Associates as a register and as a place to hide boxes.”

**Exits:**

**-Café (SECafe)**

Verbs

- Approach: Go to Floor2Entrance

**-Terminal Display (SETermDisplay)**

Verbs

- Approach: Go to Floor2TerminalDisplay

**-Accessories Display (SEAccDisplay)**

Verbs

- Approach: Go to Floor2Accessories

**-Television Display (SETVDisplay)**

Verbs

- Approach: Go to Floor2TV

**-Cuff Display (SECuffDisplay)**

Verbs

- Approach: Go to Floor2CuffDisplay

**-Escalators (SEEscalators)**

Verbs

- Floor 1:

```
If (TechCart.parent = player) {  
    <b>Byron:</b> “There’s no way that I’m going to be able to take this cart with me  
    on the escalator. I’ll need to use the Elevator in the Service Corridor.”
```

```
} else {  
    Go to Floor1Entrance  
}
```

- Floor 3:

```
If (TechCart.parent = player) {  
    <b>Byron:</b> “There’s no way that I’m going to be able to take this cart with me  
    on the escalator. I’ll need to use the Elevator in the Service Corridor.”
```

```
} else {  
    Go to Floor3BattleArena  
}
```

**-Service Corridor (SESerCorr2)**

Verbs

- Enter: Go to Floor2Service

---

**WorkFloor2TV**

**Alias: Marino Tech Center - Floor 2 - TVs**

**Type: Room**

**Description:**

Byron looks over the TV display wall. As opposed to the shows display on the first floor, this section helps customers to compare the quality of various TVs. On one wall hang the latest models, which a Sales Associate can use to help customers compare. Some of the TVs display {object:TVCustExt}. Along another wall are {object:TVWS} displays. The

{object:TVLanding} of floor two is to the north. To the west is the {object:TVCuffDisplay} and to the east is the {object:TVAccDisplay}.

**Objects:**

**-Custom Exteriors (TVCustExt)**

Verbs

- Look at:

<b>Byron:</b> “I always find it amazing that one of the first things people buy when they gain higher status is often a new TV casing. I rarely ever have anyone over to my place, nor do I use my TV very much, so I don’t see the point.

**-Window Screen (TVWS)**

Verbs

- Look at:

<b>Byron:</b> “These came out a few years back. Since there isn’t much to look at outside due to the ever present black fog, they developed these thin, flexible screens to put over windows or on walls. The Window Screens display any image you want. I’ve known people to make it look like they lived in Albino District, or next to a garden. I installed mine a month ago, but I’m still getting used to it.”

**Exits:**

**- Landing (TVLanding)**

Verbs

- Approach: Go to WorkFloor2Entrance

**- Cuff Display (TVCuffDisplay)**

Verbs

- Approach: Go to WorkFloor2CuffDisplay

**-Accessories Display (TVAccDisplay)**

Verbs

- Approach: Go to Floor2Accessories

---

**WorkFloor2CuffDisplay**

**Alias: Marino Tech Center - Floor 2 - Cuff Display**

**Type: Room**

**Description:**

Byron stands in the Cuff Display area. Many versions of the {object:CuffCitizID} are arranged on small pedestals. On a central pedestal, displayed with a subtle light, sits a {object:CuffMightyCuff}. The {object:CuffCafe} is to the north, and to the east is the {object:CuffTVDisplay} and the second floor {object:CuffLanding}.

**Objects:**

**- Citizen’s ID Cuff (CuffCitizID)**

Verbs

- Info:

The Citizen's ID Cuff is a requirement established by the Judges under the Tenants according to the Third Law. All Citizens of The City should be able to produce their cuff at any time. It is common practice that Citizen's use ID Cuffs as a way to publically display individual status.

- **Verge Mighty Cuff LV (CuffMightyCuff)**

Verbs

- Look at:

<b>Byron:</b> "The Mighty Cuff series. Verge is the major player in cuff production, though Teleo keeps trying to step on their territory, as evidenced by the main display downstairs. I like the Mighty L that I bought a few years ago. It's still the one that I use, even if it's a little old-fashioned now."

- Buy:

<b>Byron:</b> "I might think about buying it, especially if I get a promotion today. We get the fewest complaints about this model, so I'm betting it'd be a good choice."

- **Pedestals (CuffPedestals)**

- Background Object used for Stocking

**Exits:**

- **Café (CuffCafe)**

Verbs

- Approach: Go to WorkFloor2Cafe

- **TV Display (CuffTVDisplay)**

Verbs

- Approach: Go to WorkFloor2CuffDisplay

- **Landing (CuffLanding)**

Verbs

- Approach: Go to WorkFloor2Entrance

---

**WorkFloor2TerminalDisplay**

**Alias: Marino Tech Center - Floor 2 - Terminal Display**

**Type: Room**

**Description:**

Byron enters the Terminal Display area. {object:TermTerminals} sit at a comfortable height on several long, thin tables. Unlike other displays in the Tech Center, the terminals are divided into sections based on occupation as well as status. To the south is the {object:TermAccDisplay} and to the west is the second floor {object:TermLanding}. A set of doors to the north leads into the second floor {object:TermSerCorr2}.

## **Objects:**

### **-Terminals (TermTerminals)**

Verbs

- Look at:

<b>Byron:</b> “I’m glad they don’t occupation-lock all of the terminals. I’m sure they wouldn’t consider a Tier 1 Clerk at a Tech Center to have any personal need for one. Thankfully, I was able to buy a simple one that I use for my writing. None of my aptitude tests would ever permit me to actually earn a job as a writer, much less publish anything I write, but it’s a personal pleasure I’m glad to have access to.”

- Info:

Personal Terminals are portable devices used to access The City’s public network from home. A limited number of applications are available as well as a wide range of entertainment. Devices that are used in occupational settings that require more than minimal computational power are occupation-locked. Occupations that typically allow for advanced computational personal terminals include design, research, or development jobs. Additionally, any individual under the direct employment of Tower Ministries may acquire any level of terminal deemed necessary.

### **-Tables (TermTables)**

- Background Object used for Stocking

## **Exits:**

### **-Accessories Display (TermAccDisplay)**

Verbs

- Approach: Go to WorkFloor2Accessories

### **-Landing (TermLanding)**

Verbs

- Approach: Go to WorkFloor2Entrance

### **-Service Corridor (TermSerCorr2)**

Verbs

- Enter: Go to Floor2Service

---

## **WorkFloor2Accessories**

**Alias: Marino Tech Center - Floor 2 - Accessories**

**Type: Room**

## **Description:**

Byron wanders between the low aisles of the Accessories Display area. Colored cuff attachments, TV casings, window screen downloads, and a plethora of other customizable {object:AccAccessories} fill the shelves. To the north is the {object:AccTerminalDisplay}. To the west is the second floor {object:AccLanding} and the {object:AccTVDisplay}.



**Objects:**

**-Accessories (AccAccessories)**

Verbs

- Look at:

<b>Byron:</b> “Accessories are hot commodities. Some of the popular ones remain in stock fairly consistently, but many of them switch out every month or so. For some, collecting accessories becomes a high stakes competition of who can gather the most. Each one has a “rarity level” associated with it. I bought a few right after my Age of Understanding, but as a general rule I stay out of it.”

- Info:

Accessories are ways of displaying personal status and flair. Certain accessories are occupation-locked or status-locked. Others are limited edition or simply difficult to find. The Society of Accessory Value (SAV) manages a ranking system for all accessories.

**-Shelves (AccShelves)**

- Background Object used for Stocking

**Exits:**

**-Terminal Display (AccTerminalDisplay)**

Verbs

- Approach: Go to WorkFloor2TerminalDisplay

**-Landing (AccLanding)**

Verbs

- Approach: Go to WorkFloor2Entrance

**-Television Display (AccTVDisplay)**

Verbs

- Approach: Go to Floor2TV

---

**WorkFloor2Cafe**

**Alias: Marino Tech Center - Floor 2 - Café**

**Type: Room**

**Description:**

The {object:CafeCafe} is as busy as always. A short line of customers stands near the register waiting for their drinks and food. About half of the tables in the dinning space have occupants. Sets of comfy chairs and TVs line the western wall. From here, Byron can see the {object:CafeCuffDisplay} to the south and the second floor {object:CafeLanding} to the east. To the north are doors to the {object:CafeSerCorr2}.

**Objects:**

**- Café (CafeCafe)**

Verbs

- Look at:

<b>Byron:</b> “I’ve always been glad for the Café. It gives the second floor a much needed atmosphere. Even when popular restaurants are working up on the third floor for a games event, people will still come down to buy a drink. I do occasionally, especially on bad days.”

**Exits:**

**- Cuff Display (CafeCuffDisplay)**

Verbs

- Approach: Go to WorkFloor2CuffDisplay

**- Landing (CafeLanding)**

Verbs

- Approach: Go to WorkFloor2Entrance

**- Service Corridor (CafeSerCorr2)**

Verbs

- Enter: Go to Floor2Service

---

**WorkFloor3BattleArena**

**Alias: Marino Tech Center - Floor 3 - Battle Arena**

**Type: Room**

**Description:**

Byron stands on the outskirts of the Marino Tech Center Battle Arena. The arena is composed of a raised, flat, rectangular platform {object:BAStage} with bleachers along three sides. As opposed to the other floors of the Tech Center, which are brightly lit by white wall panels, this floor is dimly lit, with the primary lighting centered on the stage. Orange floor safety lights provide guides to the {object:BAEscalators}, {object:BARestrooms}, and {object:BAStand}. An {object:BAArcade} takes up the east side of the third floor. To the west are three {object:BAGameRooms}. A softly illuminated door on the north wall leads to the third floor {object:BAServCorr3}.

**Objects:**

**-Stage (BAStage)**

Verbs

- Look at:

<b>Byron:</b> “I have a real love-hate relationship with our Battle Arena. It’s an incredibly flexible space, to be sure. We’ve hosted full-on extreme gaming events as well as solo and team competitive ones. The stage itself has all of the adaptors necessary to set up for a wide range of scenarios. The equipment is in the service corridor’s storage area. I love watching the games when I get the chance, but dealing with all of the equipment, even with several people helping, can be a pain. Since I’m the Tier 1 Clerk,

Manager Porto tends to assign me as the go-to setup and maintenance guy, which I suppose is good since it makes my promotion more likely.”

- Info:

Battle Arenas are facilities designed to host a wide range of digital events. Various installations come in a range of sizes. The smallest Battle Arenas are home installations intended often for training purposes. Though the largest arena of The City is in Collosseu District, the most prestigious events are held at the Centrino District arena.

### **-Restrooms (BARestrooms)**

Verbs

- Look at:

<b>Byron:</b> “When I first started working here as a janitor, it was my job to clean all the restrooms. The third floor restrooms were always worse than the rest. Willy, our current janitor, is probably cleaning the bathrooms now before this rotation’s main events. I’ll never understand what made him choose that job at his age.”

### **-Concession Stand (BAStand)**

Verbs

- Look at:

<b>Byron:</b> “We have deals with a lot of restaurants in Marino District to cater during game events. It’s a high demand opportunity due to the advertising bonus it provides.”

### **Exits:**

#### **-Escalators (BAEscalators)**

Verbs

- Floor 2:

```
If (TechCart.parent = player) {  
    <b>Byron:</b> “There’s no way that I’m going to be able to take this cart with me  
    on the escalator. I’ll need to use the Elevator in the Service Corridor.”  
} else {  
    Go to WorkFloor2Entrance  
}
```

#### **-Arcade (BAArcade)**

Verbs

- Approach: Go to WorkFloor3Arcade

#### **-Game Rooms (BAGameRooms)**

Verbs

- Look at:

<b>Byron:</b> “We have three game rooms that people can rent out for parties. Depending on what they want to play, we’ll customize the equipment for them. That job usually falls to the Tier 3 Clerks, so I rarely go into those rooms anymore.”

- Info:

Game Rooms at Tech Centers are small, customizable game installations for rent. Each game room has a permanently installed wall-length screen to display stats.

- Room 1: Go to WorkFloor3GameRoom1
- Room 2: Go to WorkFloor3GameRoom2
- Room 3: Go to WorkFloor3GameRoom3

#### **-Service Corridor (BAServCorr3)**

Verbs

- Enter: Go to WorkFloor3Service

---

### **WorkFloor3GameRoom1**

**Alias: Marino Tech Center - Floor 3 - Game Room 1**

**Type: Room**

#### **Description:**

The first {object:G1Room} door is propped slightly open. Inside, Byron can see a single table with chairs neatly pushed in around it. The large display screen along the back wall is off. The doors to the other two {object:G1Others} are along the wall. The {object:G1Arena} is to the east.

#### **Objects:**

##### **-Game Room's (G1Room)**

Verbs

- Look at:  
**<b>Byron:</b>** “This one looks like it’s set up for an event soon. The sign on the door says ‘Reserved, 3rd Rotation, Competitive Multi-Player Setup.’”

#### **Exits:**

##### **-Game Rooms (G1Others)**

Verbs

- Room 2: Go to WorkFloor3GameRoom2
- Room 3: Go to WorkFloor3GameRoom3

##### **-Battle Arena (G1Arena)**

Verbs

- Approach: Go to WorkFloor3BattleArena

---

### **WorkFloor3GameRoom2**

**Alias: Marino Tech Center - Floor 3 - Game Room 2**

**Type: Room**

#### **Description:**

The second {object:G2Room} door is closed. Visible through the window, two {object:G2Players} fitted out in Battle Gear are dueling their avatars in a fighting style game.

Stats for the battle are displayed live on the wall screen in the back. The two other {object:G2Others} can be accessed from here. To the east is the {object:G2Arena}.

### **Objects:**

#### **-Game Room's (G2Room)**

Verbs

- Look at:

<b>Byron:</b> “This is one of the easiest setups to put together. We just store all of the furniture and then activate the motion sensor grid in the room. The rest is handled by the players.”

#### **-Players (G2Players)**

Verbs

- Look at:

<b>Byron:</b> “Between the two, I'd say the player of the avatar with the yellow suit is the better fighter. She keeps her ground well. The other retreats too much and gives too many openings. Not that I'm an expert or anything.”

### **Exits:**

#### **-Game Rooms (G2Others)**

Verbs

- Room 1: Go to WorkFloor3GameRoom1

- Room 3: Go to WorkFloor3GameRoom3

#### **-Battle Arena (G2Arena)**

Verbs

- Approach: Go to WorkFloor3BattleArena

---

## **WorkFloor3GameRoom3**

**Alias: Marino Tech Center - Floor 3 - Game Room 3**

**Type: Room**

### **Description:**

On approaching the third game room's door, Byron notices that the sign on the door reads: {object:G3OOO}. The door is closed. Inside there are a few tables and chairs in disarray. The screen on the back of the wall is off. The other {object:G3Others} are accessible from here. To the east is the {object:G3Arena}.

### **Objects:**

#### **-OUT Of ORDER (G3OOO)**

Verbs

- Look at:

Byron sighs heavily.

<b>Byron:</b> “Looks like another malfunction. Someone will need to get on this pretty soon. The game rooms are almost always reserved each rotation. Fixing these rooms is usually up to the Tech Masters as the systems are fairly sensitive.”

**Exits:**

**-Game Rooms (G3Others)**

Verbs

- Room 1: Go to WorkFloor3GameRoom1
- Room 2: Go to WorkFloor3GameRoom2

**-Battle Arena (G3Arena)**

Verbs

- Approach: Go to WorkFloor3BattleArena

---

**WorkFloor3Arcade**

**Alias: Marino Tech Center - Floor 3 - Arcade**

**Type: Room**

**Description:**

Byron wanders through the {object:ArcArcade}. {object:ArcPlatforms} of various sizes are arranged throughout the space. The area maintains the same low lighting quality as the main {object:ArcArena} to the west.

If (ArcadeOOO.parent = WorkFloor3Arcade) {

    One of the {object:ArcadeOOO:Game Platforms} is displaying a holographic “Out of Order” sign.  
}

**Objects:**

**-Tech Center Arcade (ArcArcade)**

Verbs

- Look at:

<b>Byron:</b> “The arcade floor, similarly themed to the Battle Arena. We get a lot of customers simply through the draw of this space. As required by Tower Ministries, all arcades are free to access. Even so, people still end up buying products, especially if they lose to other players. People tend to think that better equipment means more victories, though, in my experience, tech can’t replace skill.”

- Info:

Arcades are common areas designed for use by the general public. Individuals who do not meet the occupation-lock requirements for game-ready personal terminals may still access games from The City Network at arcades.

**-Game Platforms (ArcPlatforms)**

Verbs

- Look at:

<b>Byron:</b> “The most common arcade interface design is the platform. Flat-topped glass touch interfaces are not only sleek looking but also extremely easy to clean. Always made the job easier back in my janitorial days.”

#### **-Out of Order Game Platform (ArcadeOOO) (In ItemHolder)**

Verbs

- Look at:

<b>Byron:</b> “Yeah, that one must be it. The error program has kicked in and is displaying ‘Out of Order’ on the platform.”

#### **Exits:**

##### **-Battle Arena (ArcArena)**

Verbs

- Approach: Go to WorkFloor3BattleArena

---

### **WorkFloor1Service**

**Alias: Marino Tech Center - Floor 1 - Service Corridor**

**Type: Room**

#### **Description:**

Byron enters the First Floor Service Corridor. It is a wide hallway that runs the length of the store. Stacks of boxes and various merchandise line the walls. On the west end of the hallway is the {object:ServElev1}. To the east is the {object:BreakRm}. A door leads onto the main floor of the {object:Serv1Tech1Entrance}.

#### **Objects:**

#### **Exits:**

##### **-Service Elevator (ServElev1)**

Verbs

- Floor 2:

```
If (WorkPorto.convoEvent = 0) {
    <b>Byron:</b> “I can't go wandering around the center. I'm already late as it is.”
} else {
    Go to Floor 2 Service Corridor
}
```

- Floor 3:

```
If (WorkPorto.convoEvent = 0) {
    <b>Byron:</b> “I can't go wandering around the center. I'm already late as it is.”
} else {
    Go to Floor 3 Service Corridor
}
```

##### **-Employee Break Room (BreakRm)**

**Verbs**

- Enter: Go to Employee Break Room

- Info:

The Employee Break Room is a small area dedicated for employee use only. Here is where the sign-in and assignment terminals are located as well as where all meetings are held.

**-Tech Center (Serv1Tech1Entrance)****Verbs**

- Enter:

```
If (WorkPorto.convoEvent = 0) {  
    <b>Byron:</b> “I’d better sign in before I head back onto the Tech Center proper.”  
} else {  
    Go to WorkFloor1Entrance  
}
```

---

**WorkFloor2Service**

**Alias: Marino Tech Center - Floor 2 - Service Corridor**

**Type: Room**

**Description:**

The second floor service corridor serves a similar purpose to those on the first and third floors. Various stacks of boxes and merchandise line the walls of the wide hall. A {object:ServElev2} on the west end of the hall takes employees between floors and up to the loading dock above the building. At the east end of the hall is the door to the {object:MangOffice}. Another door leads to the second floor {object:Serv2Landing}.

```
If (BoxTools.parent = WorkFloor2Service) {
```

```
    Sitting near the door to the second floor landing is a {object:BoxTools}.
```

```
}
```

**Objects:****-Manager’s Office (MangOffice)****Verbs**

- Enter:

<b>Byron:</b> “That’s the office for the three rotation store managers. Unless it’s something serious, there’s no reason for me to go there.”

**-Box of Tools (BoxTools)****Verbs**

- Look at:

```
if (BoxTools.parent = WorkFloor2Service) {
```

```
    <b>Byron:</b> “It’s the Tech Center’s tool box. It’s supposed to be on the third floor, where it can be used to maintain the equipment. Some of the second rotation Clerks don’t know how to put things back where they’re supposed to go.”
```



```
} else {  
    <b>Byron:</b> “It’s the Tech Center’s tool box. The tools are used primarily to  
    maintain the equipment on the third floor.”  
}  
- Take:  
    If (ArcadeOOO.fixed = true) {  
        <b>Byron:<b> “I’ll just leave this here. I don’t need it right now.”  
    } else {  
        <b>Byron:</b> “I’ll take this with me.”  
        (Move BoxTools to player)  
        If (game.hint = 12) {  
            (Set game.hint = 13)  
        }  
- Use (on Serv3Hall):  
    if (ArcadeOOO.parent = WorkFloor3Arcade) {  
        <b>Byron:</b> “I’ll hang on to this for now. I need it to fix the broken arcade  
        game.”  
    } else {  
        <b>Byron:</b> “I’ll leave this right here, where it’s supposed to be.”  
        (Move BoxTools to WorkFloor3Service)  
        If (game.hint = 14) {  
            (Set game.hint to 15)  
        }  
    }  
- Use (on ArcadeOOO):  
    Byron walks over to the disabled game platform.
```

<b>Byron:</b> “Alright, let’s see what the issue is.”

Byron pulls out the debugger from the tool box. He opens the side panel, connects the debugger, and begins running some tests. In a moment a code flashes on the screen.

<b>Byron:</b> “Ah, looks like the sensor grid is misaligned. Kids come in here and bang on the platform when they get excited. It jiggles the whole grid loose.”

Byron retrieves the sensor alignment tool from the box. He runs the program and, line by line, manually adjusts each sensor bar.

<b>Byron:</b> “Alright, there we go. Should be good as new. I’ll input the reset codes. No one in third Rotation’s as good as I am at this stuff. I’ve got this Tech Master job in the bag.”

Byron taps a few of the controls on the game platform to assure they are functional and then packs up the Tool Box.

**(Move ArcadeOOO to ItemHolder)**

(Set game.hint to 14)  
(Set ArcadeOOO.fixed = true)

- Use (on All Others):  
<b>Byron:</b> “I don’t think the Tool Box is going to be any use there.”

### **Exits:**

#### **-Service Elevator (ServElev2)**

Verbs  
- Floor 1: Go to WorkFloor1Service  
- Floor 3: Go to WorkFloor3Service

#### **-Landing (Serv2Landing)**

Verbs  
- Approach: Go to WorkFloor2Entrance

---

## **WorkFloor3Service**

**Alias: Marino Tech Center - Floor 3 - Service Corridor**

**Type: Room**

### **Description:**

The wide hall of the third floor service corridor runs east-west along the back of the building. On the east end of the hallway is a large access door to the {object:Serv3Storage}. To the west is another set of large doors that leads to the {object:Serv3Dock} next to the {object:ServElev3}. A door leads out to the third floor {object:Serv3Arena}.

```
If (TechCart.parent = WorkFloor3Service) {  
    A large wheeled {object:TechCart} sits to the side of the hall.  
}  
If (BoxTools.parent = WorkFloor3Service) {  
    The Tech Center's {object:BoxTools} sits on the floor near the door to the third floor.  
}
```

### **Objects:**

#### **-Cart (TechCart)**

Verbs  
- Look at:  
 If ((Contains (TechCart,ShipmentTerminals)) or (Contains (TechCart,ShipmentCuffs)) or  
 (Contains (TechCart,ShipmentAccessories)) or (Contains (TechCart,ShipmentGame)) or  
 (Contains (TechCart,ShipmentStatus))) {  
 <b>Byron:</b> “Looks like I’ve still got some boxes to unpack.”  
 } else if (TechCart.stock = 5) {  
 <b>Byron:</b> “I’m done unloading everything. I should probably get this cart  
 back up to the third floor service corridor so that the next person can use it.”  
 } else if (TechCart.stock > 5) {

```
<b>Byron:</b> “Emptied and back where it belongs, just the way I like it.”
} else {
  <b>Byron:</b> “We use this cart all the time. Shipments come into the dock, we
  unload them, and then we stock the items as necessary. Undoubtedly, I’ll be using
  this sometime today.”
}
- Take:
  If (TechCart.stock > 4) {
    <b>Byron:</b> “I don’t need this anymore.”
  } else If (WorkFloor1CustServ.convoEvent = 5) {
    <b>Byron:</b> “Alright, time to take this to the dock.”
    (move cart to inventory)
  } else {
    <b>Byron:</b> “I don’t need it right now.”
  }
- Use (on Serv3Hall):
  If (TechCart.stock = 5) {
    <b>Byron:</b> "I'll leave this here for the next person who needs it. Now maybe I
    can slip down to the Break Room for a breather."
    (Set TechCart.stock to 6)
    (Move TechCart to WorkFloor3Service)
    (Set game.hint to 11)
  }
- Use (on All Others):
  <b>Byron:</b> “I don’t think the cart should go there.”
```

### **-Hallway (Serv3Hall)**

- Background Object used for TechCart and BoxTools

### **Exits:**

#### **-Storage Area (Serv3Storage)**

Verbs

- Look at:

```
If (WorkPorto.convoEvent = 2) {
  <b>Byron:</b> “The large double doors of the storage unit are cracked open;
  presumably Ewey is inside collecting the equipment for the Arena.”
} else {
  <b>Byron:</b> “The large double doors of the storage unit are closed and locked at
  the end of the hall.”
}
```

- Enter:

```
If ((ArcadeOOO.parent <> WorkFloor3Arcade) and (WorkPorto.convoEvent = 2)) {
  (Go to WorkPorto)
} else if (WorkPorto.convoEvent = 2) {
  <b>Byron:</b> “I'd better go take care of the issue in the Arcade before helping
  Ewey.”
```

```
} else {  
    <b>Byron:</b> “I’m sure I’ll have to get into the storage unit at some point during  
    this rotation, but for now there isn’t a reason to.”  
}
```

### **-Loading Dock (Serv3Dock)**

Verbs

- Enter:

```
if (TechCart.stock = 6) {  
    MoveObject (player, WorkPorto)  
} else {  
    Go to WorkFloor3Dock  
}
```

### **-Battle Arena (Serv3Arena)**

Verbs

- Enter:

```
if (TechCart.stock = 6) {  
    MoveObject (player, WorkPorto)  
} else {  
    Go to WorkFloor3BattleArena  
}
```

### **-Service Elevator (ServElev3)**

Verbs

- Floor 1:

```
if (TechCart.stock = 6) {  
    MoveObject (player, WorkPorto)  
} else {  
    Go to WorkFloor1Service  
}
```

- Floor 2:

```
if (TechCart.stock = 6) {  
    MoveObject (player, WorkPorto)  
} else {  
    Go to WorkFloor2Service  
}
```

---

## **WorkFloor3Dock**

**Alias: Marino Tech Center - Floor 3 - Loading Dock**

**Type: Room**

### **Description:**

Byron enters the loading dock. The dock is a wide space connected to the back side of the stores on this block. Large platforms rise and lower on hydraulic networks. Within view are several

{object:DockTransport} being unloaded. The air is much cooler in the dock than on the street or in the Tech Center. High above, beyond the visibility allowed by the black fog, lies the {object:DockUCity}. Byron stands nervously near the door back into the Tech Center {object:DockServ3}.

```
If (DockManager.shipment = 1) {  
    The {object:DockManager} is standing near a shipment labeled for the Tech Center.  
}
```

## **Objects:**

### **-Surface Transports (DockTransport)**

Verbs

- Look at:

<b>Byron:</b> “Driving one of those is a job I certainly would not want to have. I’ve never seen the Upper City, but everything I’ve heard suggests I should avoid it if I can. Shadows and Gangs are bad enough, but the idea of an eternal black void above you...” Byron shudders.

-Info:

Surface Transports are the primary means of moving products from one part of the city to another. While the Lower City is purposefully developed and maintained for comfortable citizen living, the Upper City is predominately transport tunnels all designed for maximum efficiency in delivery to stores for Citizen use.

### **-Upper City (DockUCity)**

Verbs

- Info:

The Upper City is mostly composed of transport tunnels for moving products around the city. Only authorized personnel are allowed to enter the Upper City. Unauthorized access is in violation of the Third Law.

### **-Dock Manager (DockManager)**

Verbs

- Look at:

<b>Byron:</b> “Looks like they got a new Dock Manager. He’s got the blue-grey uniform of the Upper City Workers.”

- Approach:

```
If (player has TechCart) {
```

<b>Dock Manager:</b> “You there! You from the Tech Center?”

<b>Byron:</b> “Clerk Madigan. I heard there was a shipment?”

<b>Dock Manager:</b> “Indeed. We’ve got it here. I’ll have my boys get it on your cart for you.”

He gestures for several workers to load the boxes onto Byron’s cart.

<b>Byron:</b> “Always good to see a new face. Promotion?”

<b>Dock Manager:</b> “Yeah. I just got done with a tour in the Warf District. Suppose I’ll be seeing a lot of you then, eh?”

<b>Byron:</b> “Probably not. I’m expecting a promotion myself today. If I get it I’ll not be up here again.”

<b>Dock Manager</b> “Ah, well best to you then. Looks like the cart’s all good to go.”

A loud bang rings out through the dock.

<b>Dock Manager:</b> “Watch it! Be careful with that!” The Manager runs off.

Byron reclaims the now loaded cart.

(Set DockManager.shipment to 2)

(Move ShipmentAccessories, ShipmentCuffs, ShipmentGame, ShipmentStatus, ShipmentTerminals to TechCart)

(Move DockManager to ItemHolder)

(Set game.hint to 9)

} else

<b>Byron:</b> “I’d better not bother him till I have the cart.”

}

#### **Exits:**

##### **-Service Corridor (DockServ3)**

Verbs

- Enter: Go to WorkFloor3Service

---

#### **WorkFloor1Break**

**Alias: Marino Tech Center - Floor 1 - Employee Break Room**

**Type: Room**

#### **Description: (First Time)**

Byron pushes aside the swinging door to the employee break room. Horrace and Veronica, Clerks from second rotation, look up from a card game.

<b>Horrace:</b> “There he is! Byron, what’s up? Porto’s already been in here twice to see if you’d come through yet.”

<b>Byron:</b> “Hey, Horrace. Sorry, I had a bad night.”

Veronica chuckles.

<b>Veronica:</b> “What was her name?”

<b>Horrace:</b> “Now, now, Veronica. Don’t be like that. Can’t you see the man’s exhausted? I’m sure he put up a good fight.”

Byron glares.

<b>Horrace:</b> “Oh, by the way Byron, on a serious note, the glitch up in Game Room 3 has turned into a full-blown melt-down. Looks like a Tech Master’s job. Just advanced warning for whoever’s going to come down your throat this rotation.”

<b>Byron:</b> “And Klyne’s heading out today, too. The Masters will probably be backed up.”

<b>Horrace:</b> “That’s right, Klyne’s last day. Bad luck. But a possible opportunity for you.”

Byron’s face betrays a smile.

<b>Veronica:</b> “Alright you two, enough chatting. Byron’s got a job to get to, and you’ve got a hand to play.”

They return to their card game.

Byron stands in the Employee Break Room.

**(Add Description)**

**Description: (Other)**

Byron pushes aside the swinging door to the Employee Break Room.

**(Add Description)**

**Description:**

The space, illuminated by soft glowing white panels on the ceiling, is sparse. Three long {object:BreakTables} with benches occupy the center of the floor. Hooks on which hang various employee personal {object:BreakItems:Items} line one wall. A {object:BreakWater} and a {object:BreakFood} stand next to the door. On the wall opposite the door are three {object:BreakTerminals}. A door leads back into the {object:BreakServCorr1}.

```
If (WorkPorto.convoEvent = 0) {  
    {object:BreakHorVer} sit at a table playing a card game.  
}  
If (ByronJacket.parent = WorkFloor1Break) {  
    Byron's {object:ByronJacket} hangs on the wall among the other items.  
}
```

## **Objects:**

### **-Tables (BreakTables)**

Verbs

- Look at:

<b>Byron:</b> “I’ve spent a lot of meetings sitting at those tables. It’s not so bad to eat a quick lunch on, but after a while they get extremely uncomfortable.

- Sit at:

<b>Byron:</b> “I wouldn’t mind sitting, but I’m sure that Porto’s got a whole list of things for me to do. I’d better find out what assignments I have before taking a break.”

### **-Hooks (BreakItems)**

Verbs

- Look at:

<b>Byron:</b> “I recognize some of these. Stel has a blue backpack with yellow honeycomb outlines on it. That’s unmistakably Freetz’ walking cane. Veronica and Horrace from second rotation usually stay after to play cards or check out the arcade, so those bags are probably theirs.”

If (DockManager.shipment > 2) {

Byron notes that a certain rusty-red jacket no longer hangs on the hook.

<b>Byron:</b> “I guess someone must have come by to collect Klyne’s things. I don’t think anyone expected him to be escorted like that.”

} else {

Byron, with a grin, notes a rusty-red jacket hanging on the farthest hook.

<b>Byron:</b> “And that would be Klyne’s jacket. This is probably the last time I’ll ever see it. I wish him all the best, and the same for me.”

}

If (Got(ByronJacket)) {

<b>Byron:</b> “Now that I’m thinking about it I should probably hang my jacket up. Manager Porto is big on the company dress code.”

}

- Take:

<b>Byron:</b> “Taking another person’s property without permission or trade is a clear violation of the First Law. I think I’ll just keep my hands to myself.”

### **-Water Tank (BreakWater)**

Verbs

- Look at:

<b>Byron:</b> “A simple water tank that we can use to get a drink. It’s connected to The City’s water supply, so we never have to worry about it running out.”

- Drink:

<b>Byron:</b> “Ah, refreshing!”



### **-Food Dispenser (BreakFood)**

Verbs

- Look at:

<b>Byron:</b> “I’ve never liked using this machine. There are lots of snacks, but it takes the charge directly out of your paycheck. Stel buys something at least once a day. I don’t know how he ever has any money.”

- Buy: <b>Byron:</b> “I’m not hungry right now.”

### **-Terminals (BreakTerminals)**

Verbs

- Look at:

<b>Byron:</b> “These are our work assignment terminals. Sensors throughout the store keep track of tasks and assign them to appropriate employees. The Tech Center Manager can also manually add and assign tasks, a fact which Manager Porto likes to employ liberally. I’d better log in and find out what’s on the docket for today.”

- Sign In:

If (BreakTerminals.signedin = true) {

<b>Byron:</b> “I’m already signed in.”

} else {

Byron waves his Citizen’s Cuff over the terminal’s sensor.

<Centered>

<b>Terminal:</b> Welcome Employee Byron Madigan, 45-64.

Your current sign-in status is: Late, Minor Infraction.

Please notify Manager Porto of the circumstances of your Infraction.

<b style="color:#C00000">!!!-----ALERT-----!!!</b>

Immediate attention required at the Customer Service Desk.

Help line is behind schedule.

Current number of customers on hold: <b>3</b>

Primary Customer Concerns:

Troubleshooting Product: <b>Advanced Citizen’s Cuff X9 by Teleo

Manufacturing</b>

<b style="color:#C00000">!!!-----ALERT-----!!!</b>

</Centered>

<b>Byron:</b> “Well, now I know why Stel was looking a little green. I’d better get out there and help.”

}

(Set BreakTerminals.signedin to true)

(Set game.hint = 7)

### **-Horrace and Veronicaa (BreakHorVer)**

Verbs

- Look at:

<b>Byron:</b> “Horrace and Veronicaa often stay after to play cards in the break room. I’m not sure why they do, but it’d feel odd if they weren’t here.”

- Talk to:

<b>Byron:</b> “They look pretty involved in their card game, and I’d better get to work.”

**Exits:**

**-Service Corridor (BreakServCorr1)**

Verbs

- Enter:

```
If ((BreakTerminals.signedin = true) and (WorkPorto.convoEvent = 0) {  
    Go to WorkPorto  
} else {  
    Go to WorkFloor1Service  
}
```

---

**WorkPorto**

**Alias: Manager Porto**

**Type: Conversation**

**Controlling Function: TalkPorto**

**Intro 1 (.convoEvent = 0)**

Byron, heeding the Terminal’s warning about getting to the Customer Service desk quickly, exits the Employee Break Room. He halts abruptly at the sight of the wide face of Manager Porto eyeing him curiously. Porto, mug in hand, looks Byron up and down.

<b>Porto:</b> “Clerk Madigan. I see you finally managed to join us.”

Byron’s hand twitches nervously at his side. His future at the Tech Center is riding on today’s work.

<b>Porto:</b> “Care to offer an explanation for your tardiness?”  
**(Starts with 1,2,3)**

**Intro 2 (.convoEvent = 1)**

As Byron turns to leave, Ewey, a Tier 2 Clerk at the Tech Center, arrives in the Service Corridor. She notices Byron.

<b>Ewey:</b> “Oh! Byron! Porto said I’d find you here.”  
**(Remove All / Add 10)**

**Intro 3 (.convoEvent = 2)**

Byron enters the open door of the Storage Area. Ewey is stacking boxes onto the cart.

<b>Byron:</b> “So, what’s the setup?”

<b>Ewey:</b> “It’s a standard First-Person two-team scenario. I believe it’s a local battle of pre-Age kids. We can expect most of their parents to show up.”

Byron grabs one of the dedicated Arena terminals and places it on the cart with the others.

<b>Byron:</b> “Who’s on for the concession stand?”

<b>Ewey:</b> “I think it’s <em>Marty’s Munchies</em> on request by the teams. Apparently it’s a favorite. Not that it’s really our department. ‘Course, setting up the arena at all is very nearly not your department anymore anyway.”

Byron’s heart quickens.

**(Remove All / Add 15)**

## **Choices, Replies, and Unlocks**

### **-1- The Elites**

<b>Byron:</b> “I’m sorry, Manager Porto. Something happened at my apartment complex last rotation, and Elites were detaining everyone leaving the building for questioning. There was nothing I could do but wait for the interviews to conclude.”

Porto regards Byron for a moment.

<b>Porto:</b> “That so, eh? Questionable events taking place during sleep rotations. Sometimes I wonder what The City is coming to. It’s a damn bother to have my employees detained. I trust you had nothing to do with it?”

**(Remove 1,2,3 / Add 4,5)**

### **-2- The Truth**

<b>Byron:</b> “I’m sorry for being late Manager Porto. Last rotation was very strange. A girl came by looking for some help. I figured there wasn’t any harm in it. She was an old friend from my Com-Pod days. I lowered her out through my apartment window. When I left for work this rotation, Elites were outside questioning everyone. It temporarily detained me.”

Porto’s face bears a shocked expression. For a moment, an awkward silence fills the service corridor. Then Porto bursts into a fit of laughter. Byron jerks at the sudden sound.

<b>Porto:</b> “Oh, Byron! I forgot that you could jest with such sincerity. What a story.” Porto clamps Byron on the shoulder. “Well done indeed. You’ve made my rotation and that’s a fact. Alright, well, you’ve had your fun. I’m sure you’ve seen the notice about the backed up Customer Service help line. Better get out there and get to work.”

**(Remove 1,2,3 / Add 6)**

**-3- Say Nothing**

Byron looks sheepishly at the floor. Porto clears his throat.

<b>Porto:</b> “Well Byron, do you have anything to say?”

<b>Byron:</b> “No, Manager, I have no excuse.”

<b>Porto:</b> “Right. Well then...” Porto shifts his weight. “I suppose you have your reasons then. You have a good record, so,” he pauses awkwardly, avoiding Byron’s gaze. “I’ll ignore this infraction for now. Carry on.”

**(Remove 1,2,3 / Add 6)**

**-4- Correct**

<b>Byron:</b> “No, I had no idea what they were looking for. I’d been asleep all rotation. It’s unlikely to cause any more issues with my being here on time.”

<b>Porto:</b> “Well, that’s good to know. You’re one of my best Clerks Byron, you know that. I’d hate it if anything happened to you. You remember that I got my Manager position here the same time you came on as a Janitor. It’s been excellent to see you rise through the ranks.” Porto turns away from Byron and takes a long draft of his mug. “Yes, well, the Customer Service Desk requires your excellent skills.”

**(Remove 4,5 / Add 6)**

**-5- Actually...**

<b>Byron:</b> “Actually, yes, I’m probably the one they were looking for. A girl from my com-pound days showed up last night in need of help. I lowered her out of my apartment window so she could get away. I admit that I didn’t know it was the Elites she was running away from. I assumed it was an ex-boyfriend or something.”

Porto’s mouth tightens and eyes widen. Byron waits in the silence of his admission. Porto bursts out in a boisterous laugh, making Byron jerk at the suddenness of it.

<b>Porto:</b> “Oh, Byron! I forget that you can jest with such sincerity.” Porto clamps his hand on Byron’s shoulder. “I have no doubt that if the Elites were after you then you’d have never shown up for work at all. But you wouldn’t do that to me would you? I’d have to sift through a pile of paperwork dealing with all of the promotions your leaving would cause. Not to mention I’d have to train a new employee.”

Byron shifts nervously under Porto’s heavy hand.

<b>Porto:</b> “Well, enough fun. I’m sure you’ve seen that the Customer Service Desk is behind. You’d best get out there and help.”

**(Remove 4,5 / Add 6)**

**-6- Go to Customer Service Desk**

If (player has ByronJacket) {

<b>Porto:</b> “Oh, Byron! You’ve still got your jacket on. I know it’s a company jacket, but the handbook is strict about proper attire. I’ll take that for you and put it up on a hanger in the Employee Break Room. Now hurry to the Customer Service Desk.”

**(Move ByronJacket from inventory to Employee Break Room)**

**(Remove 6 / Add 900)**

} else {

**(Remove 6)**

(Go to Cust Serv Desk)

}

#### **-10- Porto sent you?**

<b>Byron:</b> “Porto sent you?”

<b>Ewey:</b> “Only after a fashion. We have a scheduled event this rotation in the Battle Arena. You and I are supposed to set it up together.”

<b>Byron:</b> “Sounds simple enough. What’s the setup?”

<b>Ewey:</b> “Later. First there’s probably something else you should take care of. On my way up I passed the Arcade. It looks like one of the game platforms went offline. I hate asking the Tech Masters to fix those, especially with Klyne gone and Game Room 3 down. You’re the best at repairing them otherwise. Could you go take care of that?”

<b>Byron:</b> “Yeah, I can handle it. I could take a look at the Game Room, too.”

<b>Ewey:</b> “I wouldn’t if I were you. The word from last rotation was that it was beyond normal maintenance issues. We’ll have to let the Masters look at it.”

<b>Byron:</b> “Alright, thanks for letting me know.”

if (BoxTools.parent = WorkFloor3Service) {

<b>Ewey:</b> “No problem. You’ll need that toolbox over there for the game platform. Anyway, I’ll be in Storage getting the stuff together for the Arena. Meet me there when you’re done.”

**(Set game.hint to 12)**

}

else if (not Got(BoxTools)) {

<b>Ewey:</b> “No problem. You’ll need the tool box. It should be here in the service corridor, but I haven’t seen it. Those clerks in second rotation are abysmal at putting things where they belong. Anyway, I’ll be in Storage getting the stuff together for the Arena. Meet me there when you’re done.”

**(Set game.hint to 12)**

}

else if (Got(BoxTools)) {

<b>Ewey:</b> “No problem. It looks like you’ve already got the toolbox which you’ll need

to fix it. Anyway, I'll be in Storage getting the stuff together for the Arena. Meet me there when you're done."

**(Set game.hint to 13)**

}

**(Remove 10 / Add 901)**

**(Move object ArcadeOOO to WorkFloor3Arcade)**

### **-15- What have you heard?**

<b>Byron:</b> "Have you heard anything?"

<b>Ewey:</b> "I don't need to. It's a little obvious isn't it? You're the best clerk with the tech. Porto's got to be crazy not to promote you to Tech Master. Which doesn't bother me any since I'm expecting to get your job."

<b>Byron:</b> "Stel?"

<b>Ewey:</b> "Are you kidding me? Stel's a looney."

Byron frowns unapprovingly.

<b>Ewey:</b> "Yeah, yeah. I know you two are best buddies and all. But let's face it. There are two Tier 2 Clerks, Stel and me. I'm far more responsible and experienced. Who would you pick?"

Byron turns to get another terminal.

<b>Ewey:</b> "See what I mean? Besides, if he stays a Tier 2 he'll be at the Customer Service desk, and you can chat him up any time."

**(Remove 15 / Add 16)**

### **-16- Hey now**

Byron turns to reply when the storage area door swings open. Manager Porto, mug in hand, waltzes into the room.

<b>Porto:</b> "There you are! Byron thank you for fixing that game platform for me. The Tech Masters are swamped now that Klyne is gone. You've really shown your worth, as usual."

<b>Byron:</b> "Thank you, Manager Porto."

If fixed OOO game room {

<b>Porto:</b> "Not only that, but your little daring stunt with the Game Room has been noted. Not bad at all. That took a lot of pressure off downstairs."

}

Ewey glances matter-of-factly at Byron. Byron beams.

<b>Porto:</b> “Such occurrences are why I’m glad to keep you around. And, with all the commotion downstairs, this is also the perfect time for my announcement. I was going to wait till the end of the rotation, but we need the help downstairs right away.”

Porto takes a long draft from his mug.

Byron’s heart beats wildly in his chest.

Porto finishes and focuses on Ewey.

<b>Porto:</b> “Ewey, as Rotation Manager of this Marino Tech Center, I hereby promote you to Tech Master.”

Ewey’s mouth drops open.

Byron’s smile freezes on his face.

Porto continues to speak, but to Byron the words sound faint and from a distance like echoes down a long tunnel.

<b>Porto:</b> “Congratulations... Report immediately... Good job... Byron... Byron?”

Byron looks at Porto. Ewey is no longer in the room.

<b>Porto:</b> “Byron, please finish getting the Arena set up. I need it in order in the next half an hour. You can manage that I’m sure.

Porto walks out of the storage area, only to lean his head back in.

<b>Porto:</b> “Oh, and do be sure to congratulate Ewey on her promotion. You seemed to fade out there for a moment.”

Byron, his mind immobilized by the event, mechanically begins assembling the setup for the Battle Arena event. The remainder of the work day passes in a blur, as if the ever present black fog of The City has thickened around him.

<b>Stel:</b> “Byron? Byron!”

**(Remove 16 / Add 17)**

### **-17- Respond**

Byron becomes suddenly aware of his surroundings. He sits on the cart in the storage area. All of the equipment from the Arena is already put away.

<b>Byron:</b> “Stel?”

<b>Stel:</b> “Dude, Byron. Are you okay, man?”

Byron looks down at his hands.

<b>Byron:</b> “You heard?”

<b>Stel:</b> “‘You heard?’ Of course I’ve heard! Everyone’s heard. We’re all shocked by it, Ewey certainly not least of all. Man, she’s had it rough, too. The Tech Masters were railing on her for not knowing anything. I had to listen to it for the past several hours. And when the end of the rotation hit and you were nowhere to be found, I figured I’d better come find you. You don’t look so good.”

<b>Byron:</b> “I... I think I need to go home.”

<b>Stel:</b> “I get that. But you know you don’t need to be alone. I’m meeting some friends at the Eternal Casino in the Albino district. Why don’t you come along? It’d be good for you.”

<b>Byron:</b> “Thanks Stel. But I think I really just need to be alone right now.”

<b>Stel:</b> “Alright. I get it. But the offer’s still open. We’ll be there all rotation if you change your mind.”

<b>Byron:</b> “Thanks.”

Stel leaves.

Slowly, Byron gets to his feet. He closes and locks the door to the storage unit, replacing the cart in the Service Corridor on his way to the elevator. On the first floor he signs out of the break room terminal. It prints out his pay stub, indicating a deposit of 2200 credits. He pockets the stub, dawns his jacket, and walks silently out of the Tech Center.

**(Move ByronJacket to player)**

**(Move PayStub to player)**

**(Remove 17 / Add 902)**

**-900-Go to Customer Service Desk**

(Go to Cust Serv Desk)

**-901-Go to Service Corridor**

(Go to WorkFloor3Service)

**-902- Go to street outside Tech Center**

(Go to RouteOutsideWork)

### **Variables:**

- WorkPorto.talkTopics

- String Dictionary, The variable which holds the menu choices



- WorkPorto.leaving
    - Boolean, Determines when the conversation is done
  - WorkPorto.convoEvent
    - Int32, Determines what stage the conversation is on.
    - 0 = Before first talking to Porto (service corridor 1)
    - 1 = Second time talking to Porto (as Ewey)
    - 2 = Third time talking to Porto (as Storage Area)
- 

## **ItemHolder**

**Alias:**

**Type: Room**

### **Description: (Room)**

Place in which I put items so they can be somewhere till I need them.

### **Objects:**

#### **-Box of Terminals (ShipmentTerminals)**

Verbs

- Look at:

<b>Byron:</b> “These are more of our current stock of terminals. Nothing new or special, just a resupply.”

- Use (on TermTables):

<b>Byron:</b> “The display models still look in good condition. I’ll just store these under the tables.”

Byron stores the Terminal boxes under the tables.

**(Move ShipmentTerminals to ItemHolder)**

**(TechCart.stock +1)**

- Use (on All Others):

<b>Byron:</b> “These need to be put with our Terminal Display.”

#### **-Box of Cuffs (ShipmentCuffs)**

Verbs

- Look at:

<b>Byron:</b> “More Teleo X9s... They’ve been fairly popular, but each one sold is another customer who will likely call in to the Customer Service Desk. I don’t know how Stel stands working there all rotation.”

- Use (on CuffPedestal):

<b>Byron:</b> “I wish we didn’t have to stock more Teleo X9s, but I don’t really have any choice.”

Byron arranges the cuffs on the pedestals.

**(Move ShipmentCuffs to ItemHolder)**

**(TechCart.stock +1)**

- Use (on All Others):  
**<b>Byron:</b>** “These need to be put up at our Cuff Display.”

#### **-Box of Accessories (ShipmentAccessories)**

Verbs

- Look at:  
**<b>Byron:</b>** “Just more accessories. They sell quickly, so we need to keep a constant incoming supply.”
- Use (on AccShelves):  
**<b>Byron:</b>** “This is the most tedious job. I have to make sure all of the colors and sizes are in the correct spots.”

Byron removes the accessories from the box and places them meticulously on the shelves.

**(Move ShipmentAccessories to ItemHolder)**

**(TechCart.stock +1)**

- Use (on All Others):  
**<b>Byron:</b>** “These need to be used to restock our Accessories Display”

#### **-Box of Game Miniatures (ShipmentGame)**

Verbs

- Look at:  
**<b>Byron:</b>** “I love it when we get these in. These miniatures have to be set out on the game tables for people to come in and test out. Since I’m unloading them, I get to set them out however I want.”
- Use (on GTable):  
**<b>Byron:</b>** “Awesome, this is a tactical miniature game where you use a small strike team to infiltrate enemy bases. This will be fun to set up.”

Byron clears off the older miniature set and places the new one deftly on the table, making sure each piece is right where he wants it.

**(Move ShipmentGame to ItemHolder)**

**(TechCart.stock +1)**

- Use (on All Others):  
**<b>Byron:</b>** “These need to be set out at our Games Display.”

#### **-Box of Status-Locked Accessories (ShipmentStatus)**

Verbs

- Look at:  
**<b>Byron:</b>** “Some accessories for our esteemed clientele. Maybe someday I’ll be able to buy one of these, not that I’m particularly keen to do so.”
- Use (on StPedestals):

<b>Byron:</b> “These are the new designs from the <em>Marino Craftsmen</em>. Each piece is delicately put together so that no two are alike. It’s no wonder they are kept in reserve for only those of the highest tier of status.”

Byron carefully arranges the accessories on the pedestals.

**(Move ShipmentStatus to ItemHolder)**

**(TechCart.stock +1)**

- Use (on All Others):

<b>Byron:</b> “These need to be carefully set out at our Status Display.”

If TechCart.stock = 5 {

<b>Byron:</b> “That’s everything. I’ll need to take this back up to the third floor Service Corridor.”

**(Set game.hint to 10)**

}

**-Jacket (ByronJacket)**

Verbs

- Look at:

<b>Byron:</b> “It’s a light jacket with the Marino Tech Center Logo on it. The City streets usually have a breeze, so I wear my jacket most days.”

- Take:

<b>Byron:</b> “I’d better leave it there. Porto’s pretty strict about the dress code.”

- Use (on BreakItems):

<b>Byron:</b> “I’ll just hang this up here. If Porto sees me with it on, he’ll take it back here anyway.”

**(Move ByronJacket to WorkFloor1Break)**

- Use (on All Others):

<b>Byron:</b> “That’s probably not a useful thing to do with my jacket.”

**Exits:**

---

## **RouteOutsideWork**

**Alias: Marino District Street**

**Type: Conversation**

**Intro:**

Byron wanders aimlessly through the streets of Marino District. People flow in various directions in a mass of comings and goings. Byron lets the flow carry him. Eventually his legs tire, and he finds a bench to pause at.

People continue to pass him by as Byron’s thoughts turn towards Porto’s decision.

<b>Byron:</b> “I don’t understand. Everyone expected me to get it. I’m the most capable. I know how to fix tons of equipment. I’ve been a Tier 1 Clerk for five years. Everything pointed to me getting it. So why Ewey?”

<b>Voice:</b> “Bad day, huh?”

Byron, startled to hear a response to his musings, turns to find an elderly bearded man wearing a flat cap and faded plaid coat sitting beside him on the bench. Byron’s mind, running parallel to his alarmed emotions, notes that the look is quite fashionable on the old man.

**(Start with 1)**

**(Set RouteOutsideWork.timer to 3)**

### **Choices, Replies, and Unlocks**

#### **-1- Who are you?**

<b>Byron:</b> “Who are you?”

The old man lets out a warm chuckle.

<b>Old Man:</b> “Startled you did I? Sorry about that. I don’t always know when it’s appropriate to interrupt one’s thoughts. Don’t mind me. Please think on.”

Byron stares at the old man in bewilderment.

<b>Old Man:</b> “Oh! I’m sorry, you asked me a question. ‘Who am I?’ Well, that’s a remarkably personal question for two who only just met. I’m not entirely sure how best to answer it. Ah, I know. Who do you think I am?”

**(Remove 1 / Add 2,3,4)**

#### **-2- An old man**

<b>Byron:</b> “Just a random old man.”

This elicits a hearty, but not unkind, laugh from the bearded fellow.

<b>Old Man:</b> “Well, I suppose I am a bit old. Though not altogether in the grave. You’ll get there someday, too.”

**(Remove 2)**

**(-1 to RouteOutsideWork.timer)**

#### **-3- Crazy**

<b>Byron:</b> “You’re a looney.”

<b>Old Man:</b> “And proud of it! I’ve worked quite hard to achieve that status if I do say so myself. Remember what they say, ‘Work hard, and you’ll accomplish anything you desire.’”

Byron grunts disapprovingly at this.

<b>Old Man:</b> “Yeah, I never trusted them much either on that one.”

**(Remove 3)**

**(-1 to RouteOutsideWork.timer)**

#### **-4- An Elite**

<b>Byron:</b> “You’re an undercover Elite come to spy on me.”

<b>Old Man:</b> “Ah, yes, an aged Elite, probably a Guardian, sent on a secret mission to infiltrate the little life of bench-sitting-man so as to gain your trust and test your loyalty. So how about it? Does your loyalty need to be tested?”

**(Remove 4 / Save .talkTopics in .talkTopics2 / Remove All / Add 5,6)**

**(Set RouteOutsideWork.noprint = true)**

#### **-5- Of course not**

<b>Byron:</b> “Of course it doesn’t. I’m completely loyal to the Law.”

The old man studies him for a moment.

<b>Old Man:</b> “I’m not sure which one of us you were trying to convince. Why don’t you try it again with a little more honesty?”

**(Remove 5)**

#### **-6- I’m not sure**

<b>Byron:</b> “Honestly? I’m not really sure. I did something that I thought was right at the time. But now I think I was just ignorant of the truth.”

<b>Old Man:</b> “The truth being?”

<b>Byron:</b> “That maybe I really did do the wrong thing.”

The old man places a hand gently on Byron’s shoulder and looks him squarely in the eye.

<b>Old Man:</b> “If I really were an Elite, that might not have been the wisest thing to say.”

He removes his hand and sits back with a smile.

**(Remove All / Add in .talkTopics2 to .talkTopics)**

**(Set RouteOutsideWork.noprint = false)**

**(-1 to RouteOutsideWork.timer)**

#### **- After Choice Check This -**

If (RouteOutsideWork.timer = 2) {

    <b>Old Man:</b> “Your answer amused me. Why don’t you give it another try?”

} else If (RouteOutsideWork.timer = 1) {

    <b>Old Man:</b> “Any other thoughts as to my personage?”

```
} else If (RouteOutsideWork.timer = 0) {  
    <b>Old Man:</b> “Alright. Well done. Good answers. Now, since you had a couple of  
    shots, I shall have a go at who you are. You are a man with a choice to make.”  
  
    Byron looks at him, waiting for the rest of the man’s analysis.  
  
    <b>Byron:</b> “What, that’s it?”  
  
    <b>Old Man:</b> “Yes.”  
  
    <b>Byron:</b> “What’s that even mean?”  
  
    <b>Old Man:</b> “Well, in my experience, which to be fair includes a lot more years  
    than yours, all men have a choice to make. Would you agree?”  
  
    <b>Byron:</b> “What kind of choice?”  
  
    <b>Old Man:</b> “The simplest kind of choice there is: To open a door or to shut a  
    door.”  
    (Remove All / Add 7)  
    (RouteOutsideWork.timer = -1)  
}
```

#### **-7- I’d like to be alone**

<b>Byron:</b> “Look, I appreciate what you’re trying to do, cheering me up and all. But, honestly, I’d really like to be alone.”

<b>Old Man:</b> “Well, pardon me for saying it, but if you really wanted to be alone, sitting on a bench along a busy street isn’t exactly ideal.”

<b>Byron:</b> “Yes, especially when eccentric old men sit down and start a conversation.”

<b>Old Man:</b> “Fair enough. I had just seen you sitting here looking for all the world like a lost puppy who needed a friend. I’ll leave you alone with your thoughts.”

The old man stands up and makes ready to enter the flow of pedestrians.

<b>Byron:</b> “Wait.”

The old man turns.

<b>Byron:</b> “What’s your name?”

<b>Old Man:</b> “What’s yours?”

<b>Byron:</b> “Byron.”

<b>Old Man:</b> “Nice to meet you, Byron.”

With that, the old man turns and disappears into the crowd.

Byron sits on the bench for a moment in silence before getting up and heading for the nearest subway station.

**(Remove All / Add 990)**

### **-990- Head to the subway**

#### **Variables:**

- RouteOutsideWork.talkTopics
  - String Dictionary, The variable which holds the menu choices
- RouteOutsideWork.leaving
  - Boolean, Determines when the conversation is done
- RouteOutsideWork.timer
  - Int32, Determines when to move to next set
- RouteOutsideWork.talkTopics2
  - String Dictionary, Temporarily Store talkTopics list
- RouteOutsideWork.noprint
  - Boolean, stops additional print from .timer when true

---

### **RouteStorefront**

**Alias: Marino District Outside Butcher Shop**

**Type: Conversation**

#### **Intro:**

Byron, bewildered by the amount of unusual events surrounding his life, heads for the subway.

<b>Byron:</b> “I need to go home and immerse myself in a depressing book.”

That moment, a man is physically thrown out of a doorway just in front of Byron. Byron freezes in stunned shock.

<b>Voice:</b> “Filthy scum!”

A large, muscular man wearing a bloodied apron stomps out of the doorway. Byron, seeing the blood, nearly turns to flee for his life before catching sight of the sign above the door: Riggo’s Butchery.

The butcher, presumably Riggo, towers over the man.

<b>Riggo:</b> “How dare you? I lent you that money under your assurance that you’d pay me back, in full, by this rotation. So where’s my money?”

The man gets to his knees. By this time a crowd has begun to form, cutting off Byron’s chance of moving on.

<b>Man:</b> “Please, Riggo. It’s not my fault. I just misjudged a bit. You’ll get your money soon, I swear!”

A woman behind Byron calls for an Enforcer on her cuff.

<b>Riggo:</b> “No more promises. You’ve broken the first one. By rights you owe me my money, in full, immediately.”

The man tries to stammer out another plea, but Riggo’s attention turns to the Elite Enforcer who has just parted the crowd to survey the scene. Unlike Byron in his earlier encounter, Riggo seems completely composed in the scrutinizing gaze of the Enforcer.

<b>Riggo:</b> “Good! Enforcer, this man was under a lender’s contract with me and has breached the outlined agreements. He is to pay me two thousand credits, in full, this moment, or he is in violation of the Second Law.”

Two thousand credits. Suddenly, the figure on Byron’s paystub comes to mind. He pulls out his paystub. He could cover the man’s debt to Riggo. However, helping this man would severely cut into Byron’s savings. The Enforcer begins to move towards the man. It is now or never.  
**(Starts with 1,2)**

### **Choices, Replies, and Unlocks**

#### **-1- Help the man**

Byron steps out from the crowd.

<b>Byron:</b> “Hold a moment.”

Everyone in the scene pauses to look at the interruption. Byron, far too keenly aware of the eyes on him, addresses Riggo.

<b>Byron:</b> “I believe I can settle this man’s debt to you.”

Riggo’s face turns red. The man, still on his knees before Riggo, stares at Byron, mouth hanging slightly open.

<b>Riggo:</b> “Stay out of this.”

<b>Enforcer:</b> “You are willing to pay the debt?”

Riggo turns to protest but stops at a hand raise from the Enforcer.



Byron swallows.

<b>Byron:</b> “Yes, see, here is my paystub from only a few hours ago. I can cover his debt.”

The Enforcer turns to the man.

<b>Enforcer:</b> “Do you accept?”

The man struggles to find his words.

<b>Man:</b> “Yes, yes I do.”

<b>Enforcer:</b> “Very well. By the Judges, I declare the debt on this man settled by proxy. Please present your cuffs.”

Byron extends his cuff. The Elite scans it and then scans Riggo’s, completing the transfer.

<b>Enforcer:</b> “Be about your business!”

The crowd disperses. Riggo, still unsatisfied with the outcome, marches back into his store. The man, desperate to leave the area, gives Byron a groveling “thanks” and then runs off. The Enforcer turns to Byron.

<b>Enforcer:</b> “That was extremely honorable. If you ever consider it, the Elites would benefit from having you in their ranks. Good rotation.”

Byron, feeling oddly calm, continues on his way to the station.

**(Remove 1,2 / Add 990)**

## **-2- Stay with the crowd**

Byron watches as the Enforcer approaches the two men. Fear grips him, and he stuffs the paystub back in his pocket.

<b>Byron:</b> “It probably wouldn’t do any good anyway.”

The Enforcer holds up his hand for silence. He addresses the man on his knees.

<b>Enforcer:</b> “Did you sign a contract with this man for the indicated amount?”

<b>Man:</b> “Yes, b-but!”

The Enforcer holds a hand for silence.

<b>Enforcer:</b> “Can you pay the debt?”

The man whimpers.

<b>Enforcer:</b> “Can you pay the debt!”

<b>Man:</b> “No, Enforcer! Please have mercy!”

The Enforcer turns to Riggo.

<b>Enforcer:</b> “Will you rescind your claim or extend this man’s debt?”

Riggo smiles.

<b>Riggo:</b> “No, Enforcer. I will not.”

<b>Enforcer:</b> “So be it. By the Judges, I declare this man accused of failing to repay a debt owed, violating the Second Law.”

With that, the Enforcer places a second cuff on the kneeling man’s free wrist which magnetically locks the wrists together. The crowd parts as the Enforcer escorts the man away. Riggo, smiling, returns to his shop.

As the crowd parts, Byron continues on towards the subway station. It wasn’t the first arrest he’d ever witnessed, and it likely wouldn’t be the last.

**(Remove 1,2 / Add 990)**

## **-990- To the Subway Station**

Go to RouteSubway

### **Variables:**

- RouteStorefront.talkTopics
  - String Dictionary, The variable which holds the menu choices
- RouteStorefront.leaving
  - Boolean, Determines when the conversation is done
- RouteStorefront.helped
  - Boolean, Determines whether Byron helped the man or not

---

## **RouteSubway**

**Alias:** Marino District Subway

**Type:** Conversation

### **Intro:**

Byron finally finds himself in the subway station. People move briskly to catch a train. Byron begins to go for the train to return to his apartment when a face flashes before his memory. A woman’s face, partially covered by long, teased black hair.

<b>Byron:</b> “Danyel.”

So much has happened since their encounter.

<b>Byron:</b> “Now what was it that she said?”

He searches for her words.

<em><b>Danyel:</b> “Tell you what, come by Sandy’s Hideaways in the Warf District during first rotation. We might be able to talk more.”</em>

<b>Byron:</b> “The Warf District. That’s only one district over. It shouldn’t take me too long to get to, though I’ve no idea where <em>Sandy’s Hideaways</em> is.”

Stel’s voice comes to Byron’s mind.

<em><b>Stel:</b> “I’m meeting some friends at the Eternal Casino in the Albino district. Why don’t you come along? It’d be good for you.”</em>

<b>Byron:</b> “I guess I could go meet up with Stel in the Albino District, too. Maybe I’ll find out where he gets all of his money from. It might be best to leave the whole thing with Danyel behind.”

```
If (RouteStorefront.helped = true) {  
    <b>Byron:</b> “Then again, what that Enforcer said intrigued me. My job’s a dead end  
    now. I could go try out for the Elites in Centrino District. It’d be a long process, but maybe  
    a change would suite me well.”  
} else {  
    <b>Byron:</b> “Then again, there’s Riggo. That man was a beast. He’d wanted to have  
    the other arrested all along. If I were an Enforcer, I would have seen right through the whole  
    thing and put an end to it. Maybe I should head to Centrino District and give it a shot.  
    There’s nothing left for me at the Tech Center anyway.”  
}
```

## **Choices, Replies, and Unlocks**

### **-1- Travel to Warf District**

Go to End

### **-2- Travel to Albino District**

Go to End

### **-3- Travel to Centrino District**

Go to End

## **Variables:**

- RouteSubway.talkTopics
    - String Dictionary, The variable which holds the menu choices
  - RouteSubway.leaving
    - Boolean, Determines when the conversation is done
  - RouteSubway.choice
    - Int32, Determines which path the player picked
    - 0 = none
    - 1 = Warf District
    - 2 = Albino District
    - 3 = Centrino District
- 

## **End**

**Alias: A Door Opens**

**Type: Room**

### **Description:**

If (RouteSubway.choice = 1) {

Byron boards the train for the Warf District, home to The City's recycling and waste management. As the train takes him to his destination, he thinks about Danyel and the circumstances surrounding her seemingly random arrival at his apartment. What has happened to her in ten years? What trouble was she in to elicit a response from the Elites?

} else If (RouteSubway.choice = 2) {

Byron boards the train for the Albino District, a brightly lit fiesta of entertainment, debauchery, and casinos. As the train takes him to his destination, Byron considers his friendship with Stel. They'd worked together a lot over the years, and Byron enjoyed Stel's friendship. Yet, some questions always baffled Byron. How did Stel seem to spend so much money and yet remain debt free? Who were these "friends" of his?

} else If (RouteSubway.choice = 3) {

Byron boards the train for the Centrino District, headquarters of the Elites and the upper echelons of The City's government. As the train takes him to his destination, Byron wonders at his future. With Klyne's position given to Ewey, there would be no room for advancement at the Tech Center for years. But was joining the Elites a good option? How much freedom would Byron have to act as he chose? Would they even accept him?

}

These and many other questions run through Byron's mind. What choices lie before him? What doors remain to be opened or closed?

For now, your part in Byron's life is over. This door has closed. His journey and your journey walked parallel for a time. Now you have your own choices to make. Go find doors.

– Caleb Eno, Veepry Media

**Objects:**

**Exits:**